# FRAGMENTS
# DE MONSIEUR DE LULLY,

*Ecuyer, Conſeiller-Secretaire du Roy, Maiſon, Couronne de France & de ſes Finances; Et Sur-Intendant de la Muſique de Sa Majeſté.*

BALLET, REPRESENTE', POUR LA PREMIERE FOIS,

PAR L'ACADEMIE ROYALE DE MUSIQUE,

*Le Dimanche dixiéme jour de Septembre 1702.* Geniſſe

A PARIS,

Chez CHRISTOPHE BALLARD, ſeul Imprimeur du Roy pour la Muſique, ruë Saint Jean de Beauvais, au Mont-Parnaſſe.

M. DCCII.

*Avec Privilege de Sa Majeſté.*

# FRAGMENTS

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## PAR MONSIEUR DE LULLY.

*Opera qui n'ont jamais eſté imprimez.*

LES Feſtes de l'Amour & de Bachus.
Cadmus.
Alceſte.
Le Carnaval, Maſcarade.
Pſiché.

*Opera imprimez infolio, devenus rares.*

Theſée.
Atys.
Proſerpine.
Perſée.
Phaëton.
Amadis.
Roland.
Armide.

*Opera imprimez, qui ſe trouvent en blanc, aux prix marquez.*

| | |
|---|---|
| Bellerophon. | 11. liv. |
| Le Triomphe de l'Amour. | 11. liv. |
| L'Ydille de Sceaux, & la Grotte de Verſailles. | 6. liv. |
| Le Temple de la Paix. | 11. liv. |
| Acis & Galatée. | 11. liv. |
| Iſis *en dix parties ſeparées.* | 11. liv. |
| Les Fragments, *Partition in-quarto.* | 7. liv. |

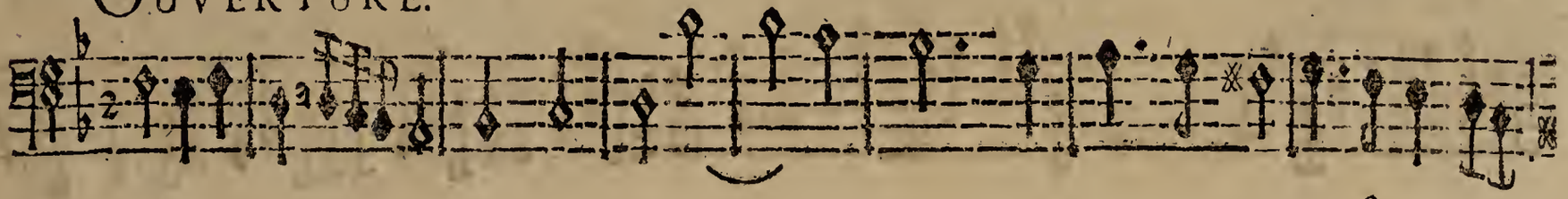
Il n'y a rien d'imprimé des vingt-trois Ballets compoſez par Monſieur de LULLY, que les Fragments contenus au preſent Livre.

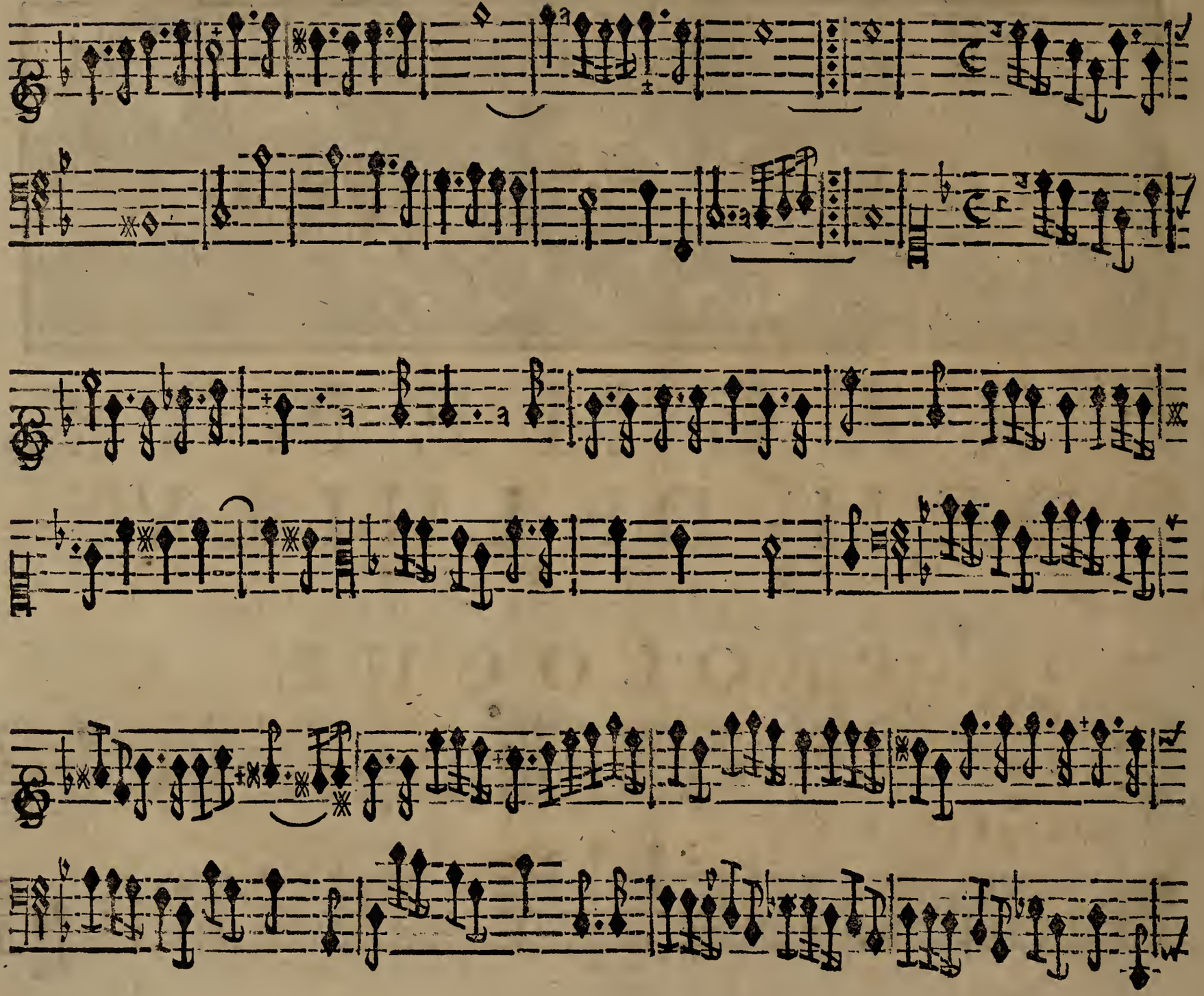
Il n'y a que les grands Motets de Monſieur de LULLY imprimez en 17. Parties : Les autres qui ſont des Elevations, nont jamais eſté imprimez.

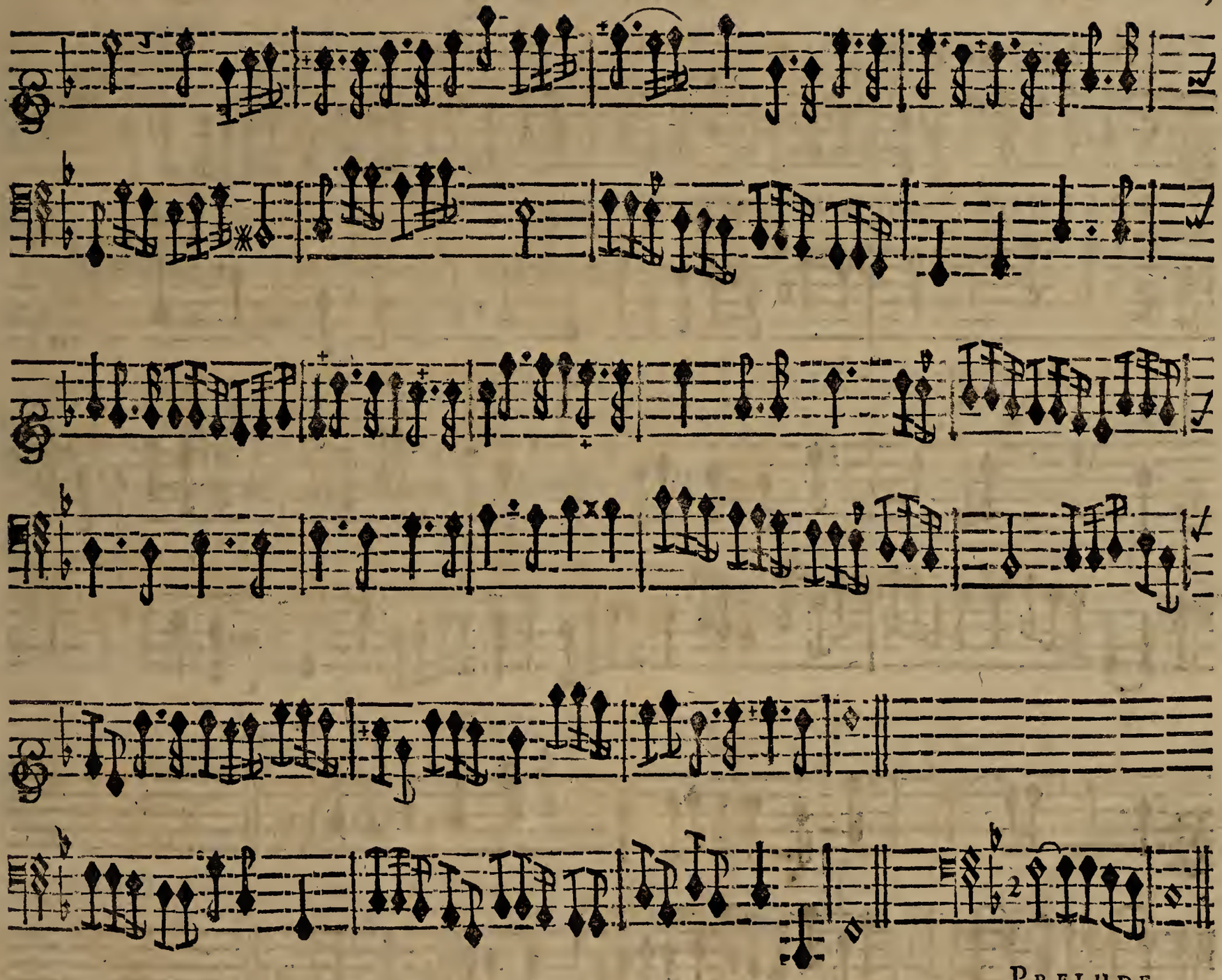
# FRAGMENTS,
# DE Mr. DE LULLY,
## *BALLET.*
## PROLOGUE.

*Des Jeux Pithiens.*

OUVERTURE.

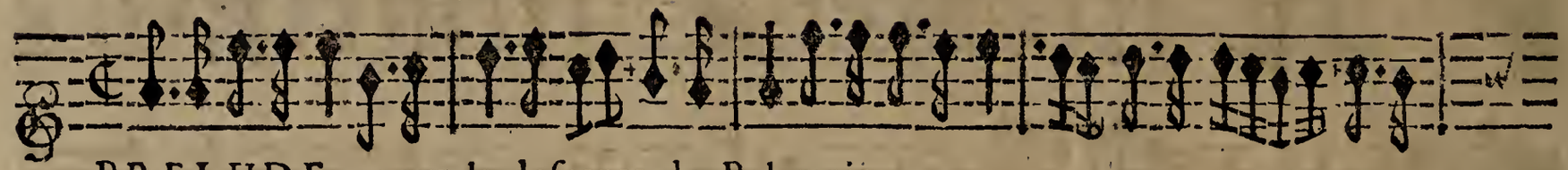




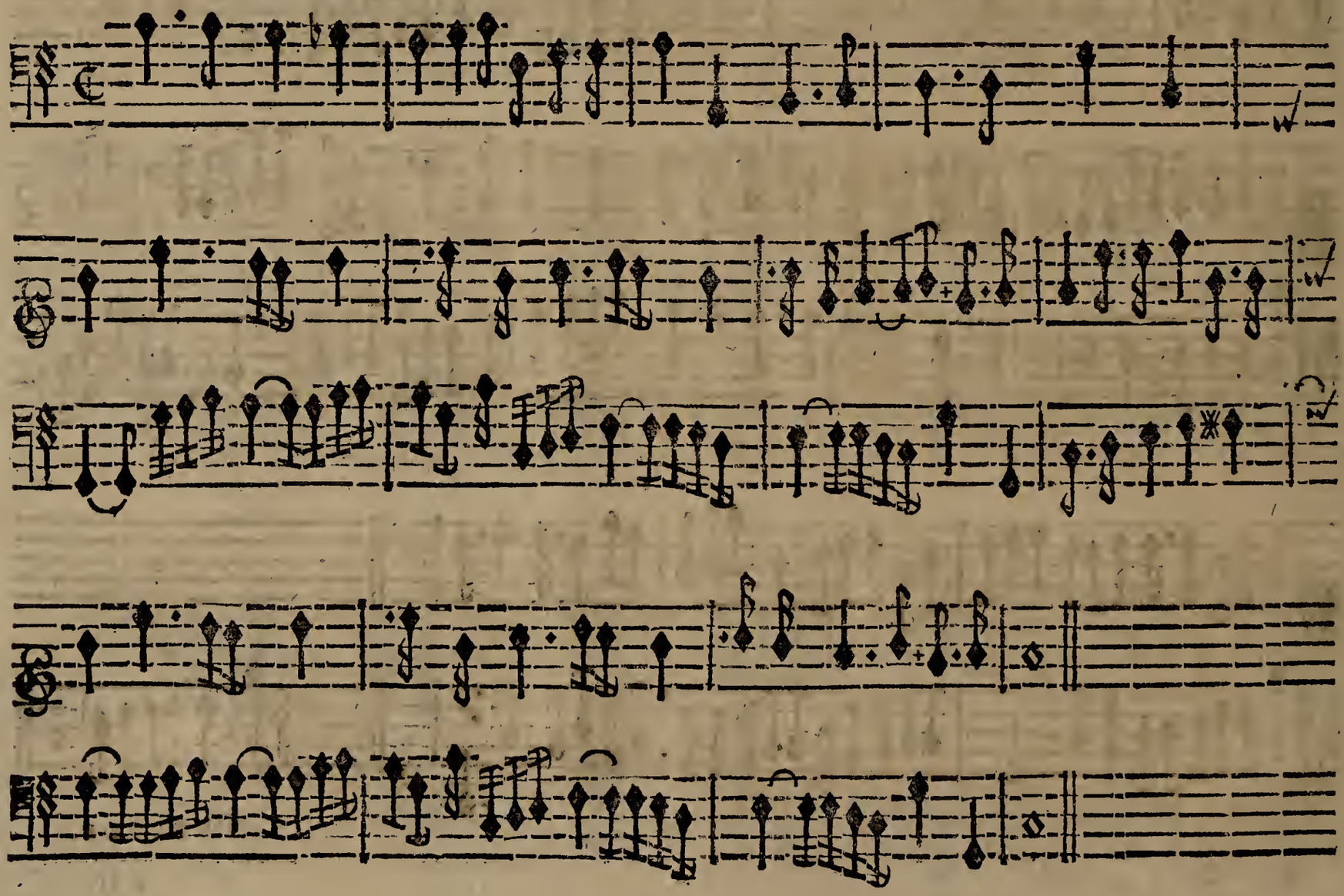


PRELUDE.

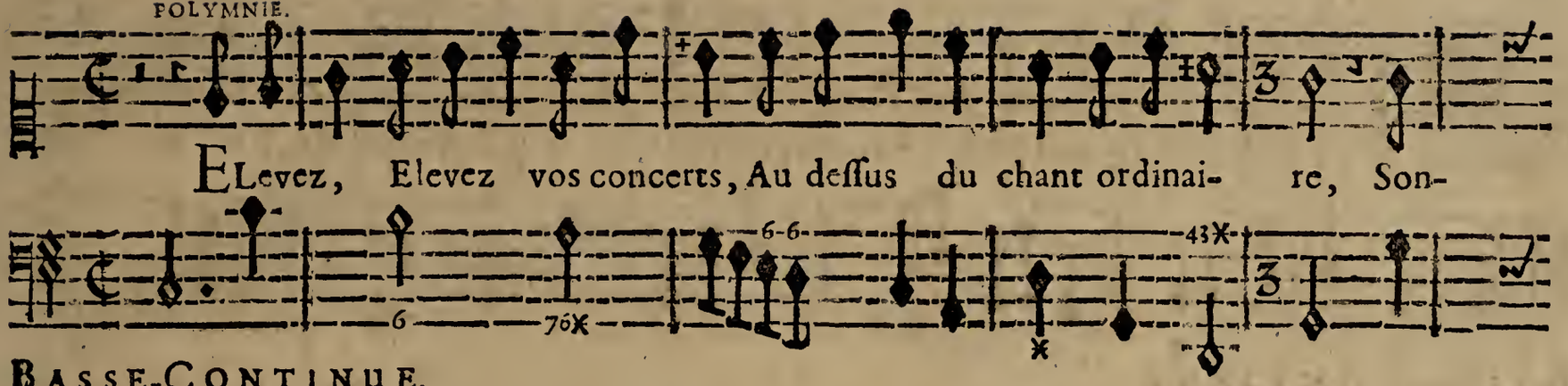
*Du Ballet des Ballets.*



PRELUDE. pour la descente de Polymnie.



POLYMNIE.

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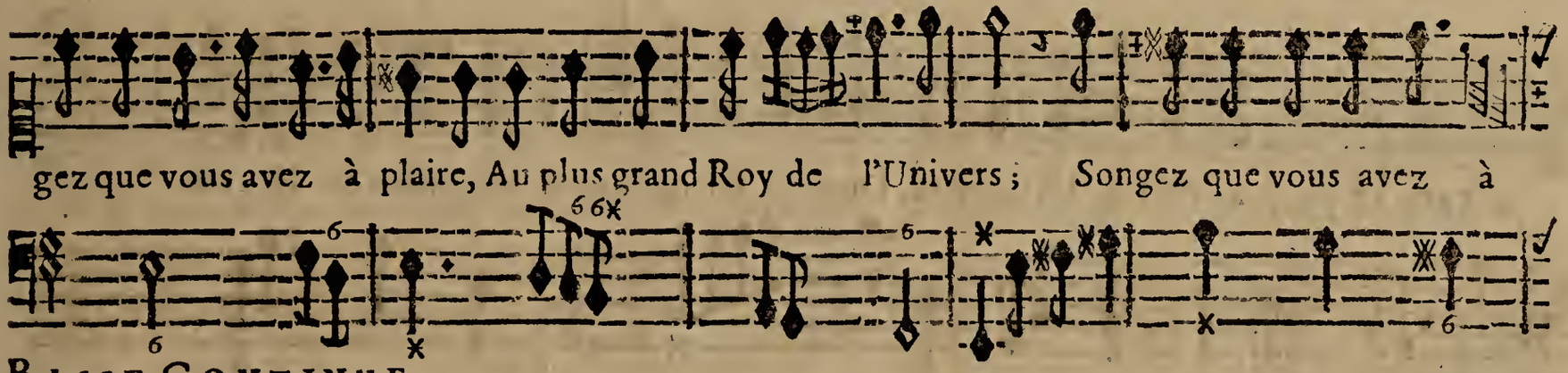


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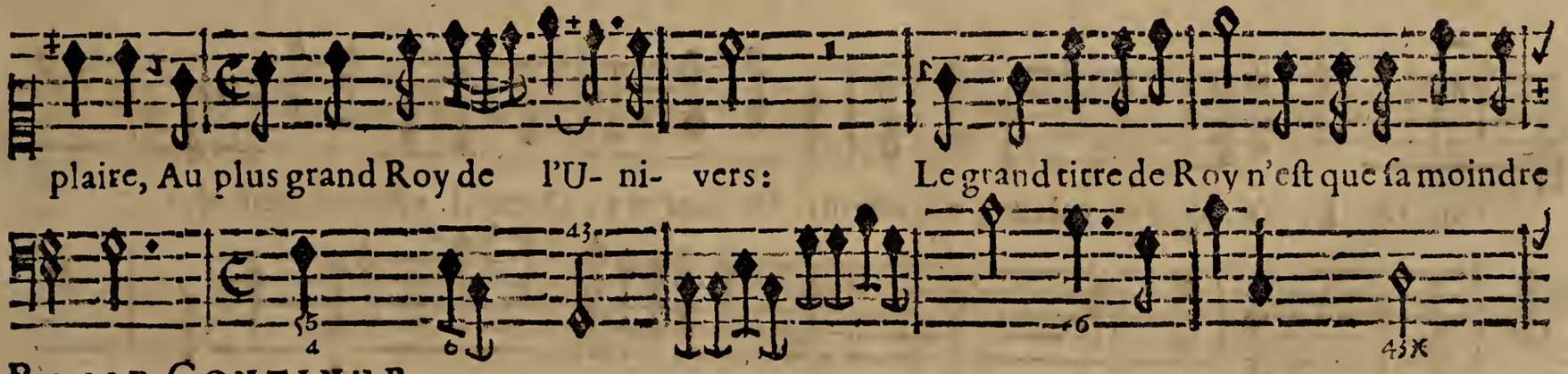


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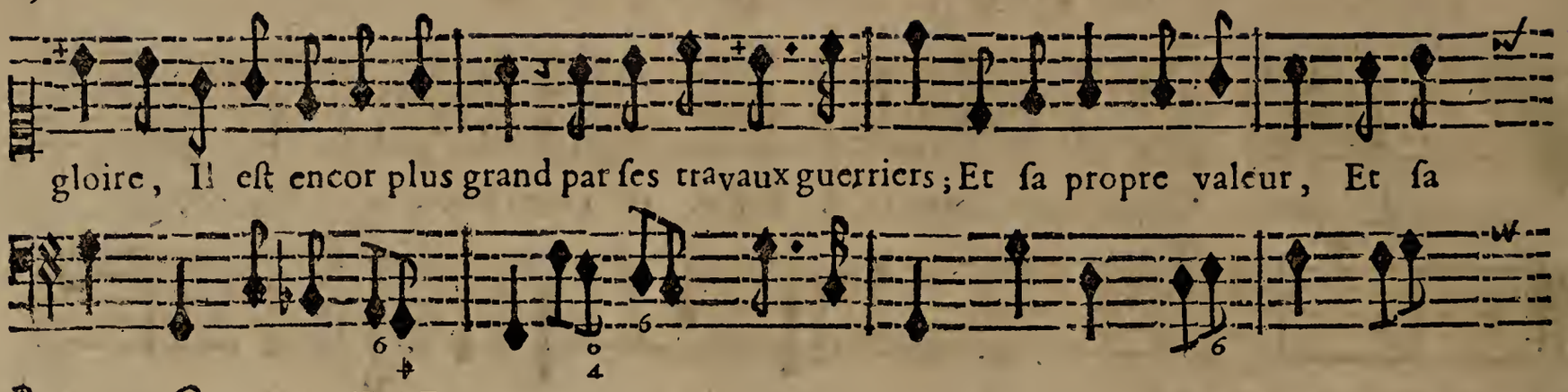
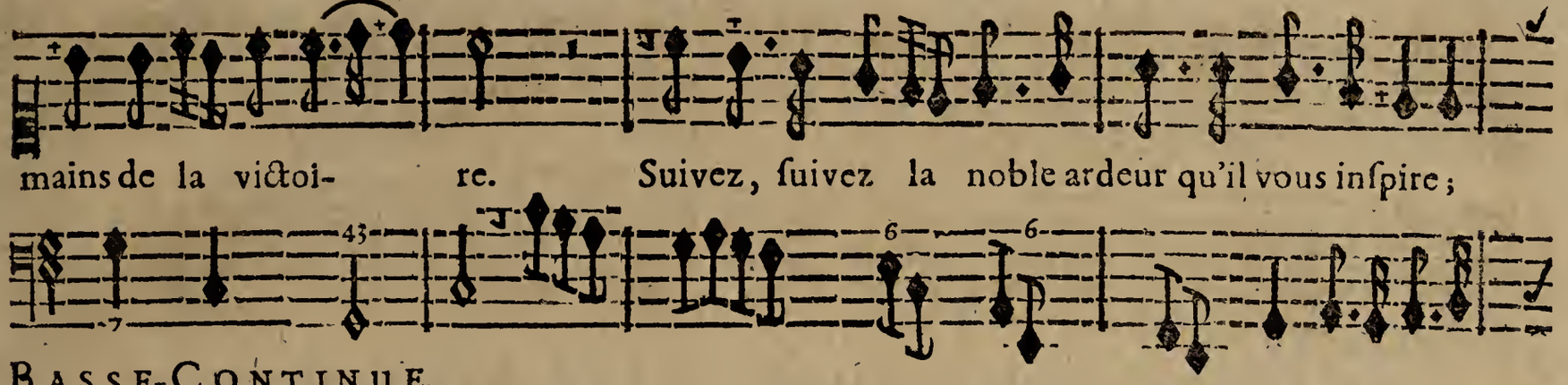

gloire, Il eſt encor plus grand par ſes travaux guerriers; Et ſa propre valeur, Et ſa
BASSE-CONTINUE.
propre valeur, a cueilli les lauriers, Dont il eſt couronné des mains de la vic-
BASSE-CONTINUE.
toi- re. Et ſa propre valeur, a cueilli les lauriers, Dont il eſt couronné des
BASSE-CONTINUE.

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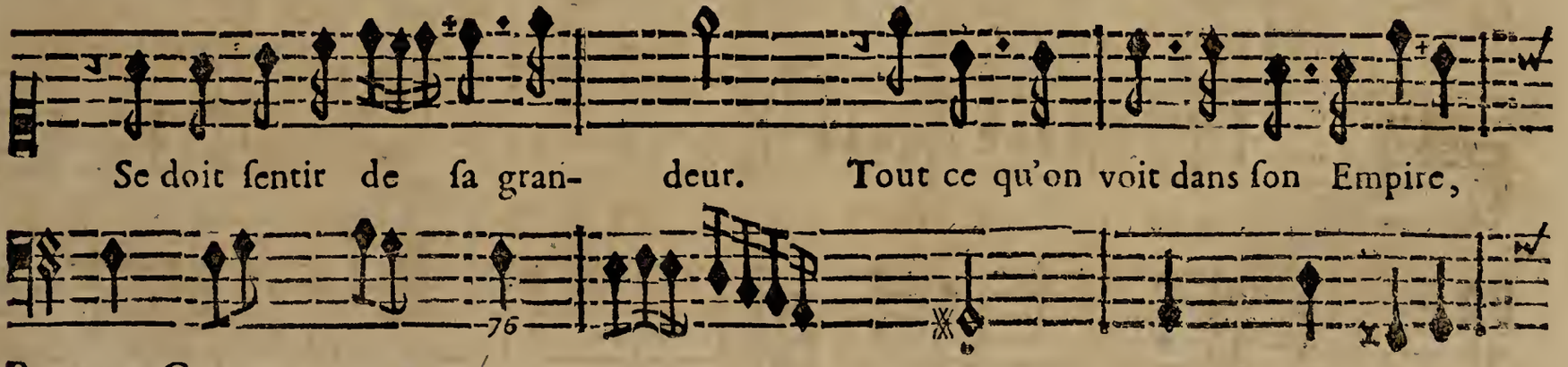


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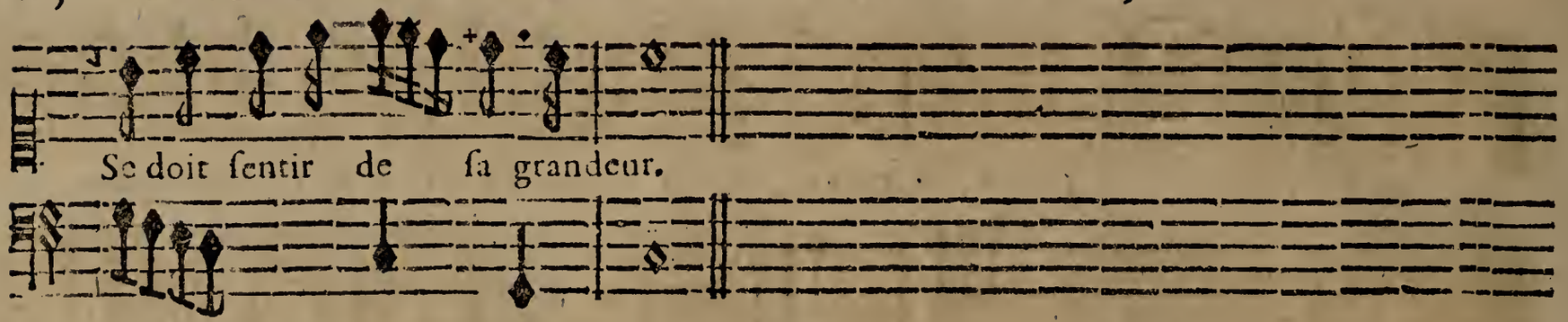


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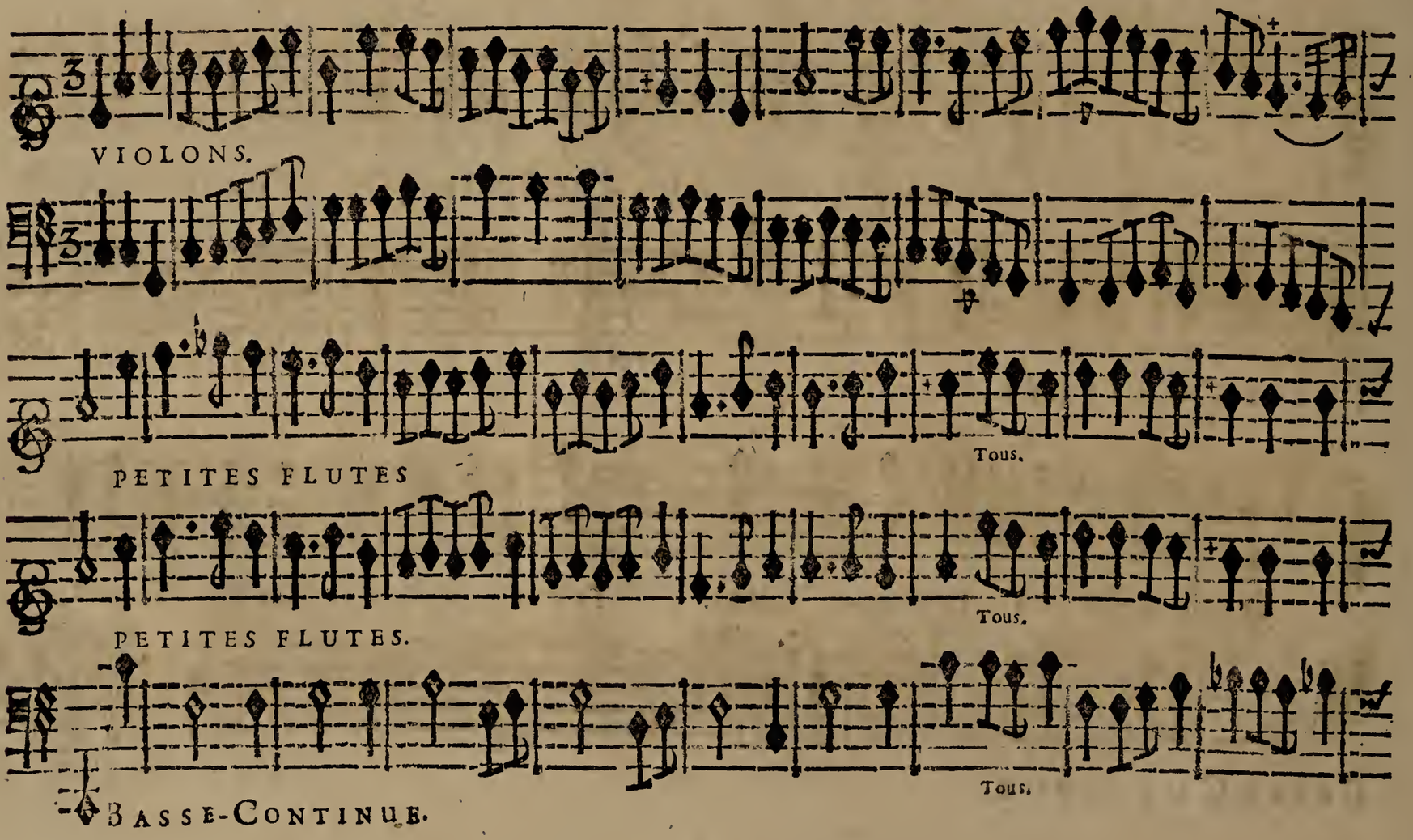
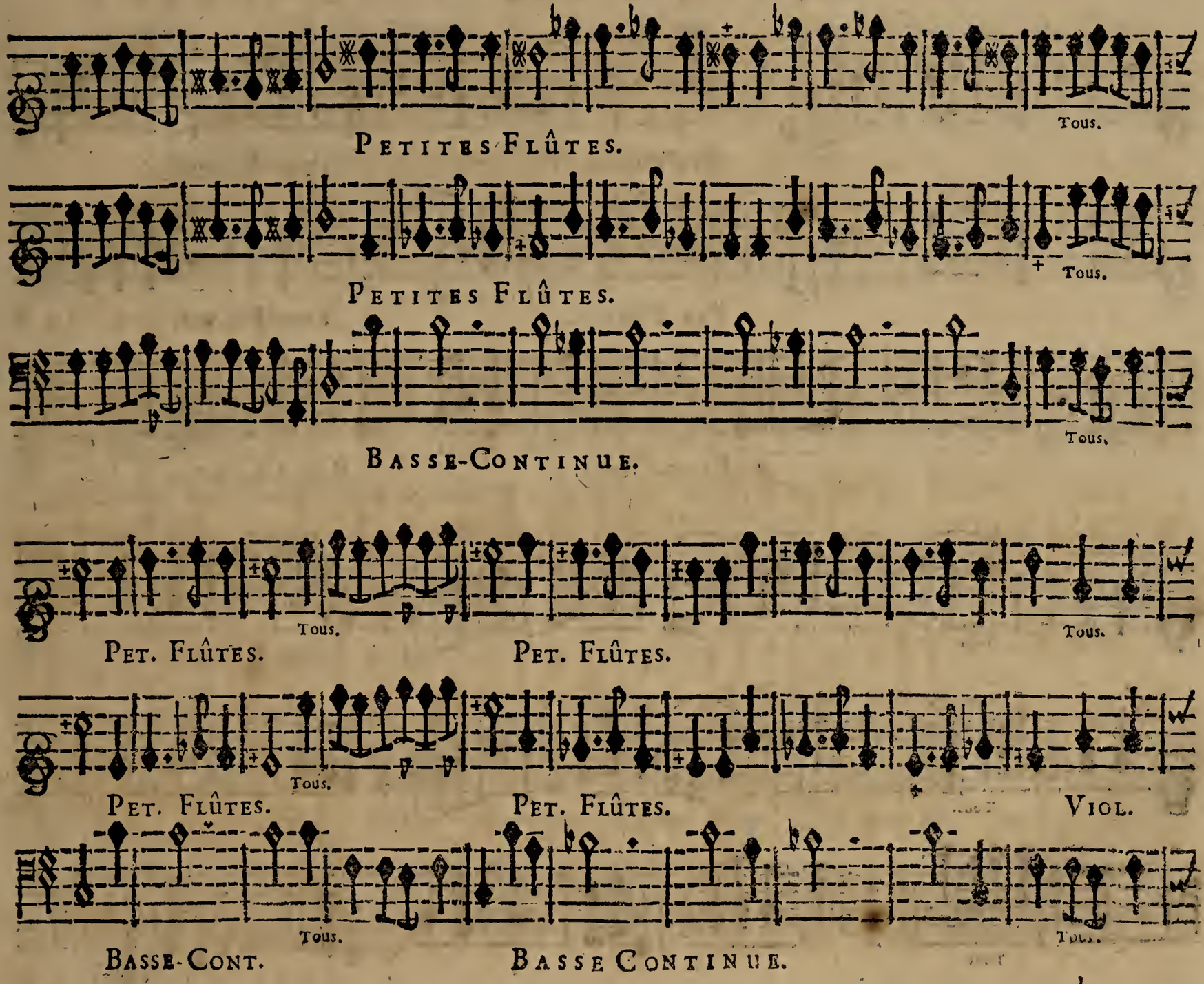
## MARCHE DE MELPOMENE, D'EUTERPE & de leur Suite.




Tous.
PETITES FLÛTES.
PETITES FLÛTES.
Tous.
Tous.
BASSE-CONTINUE.
Tous.
Tous.
PET. FLÛTES.
PET. FLÛTES.
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PET. FLÛTES.
VIOL.
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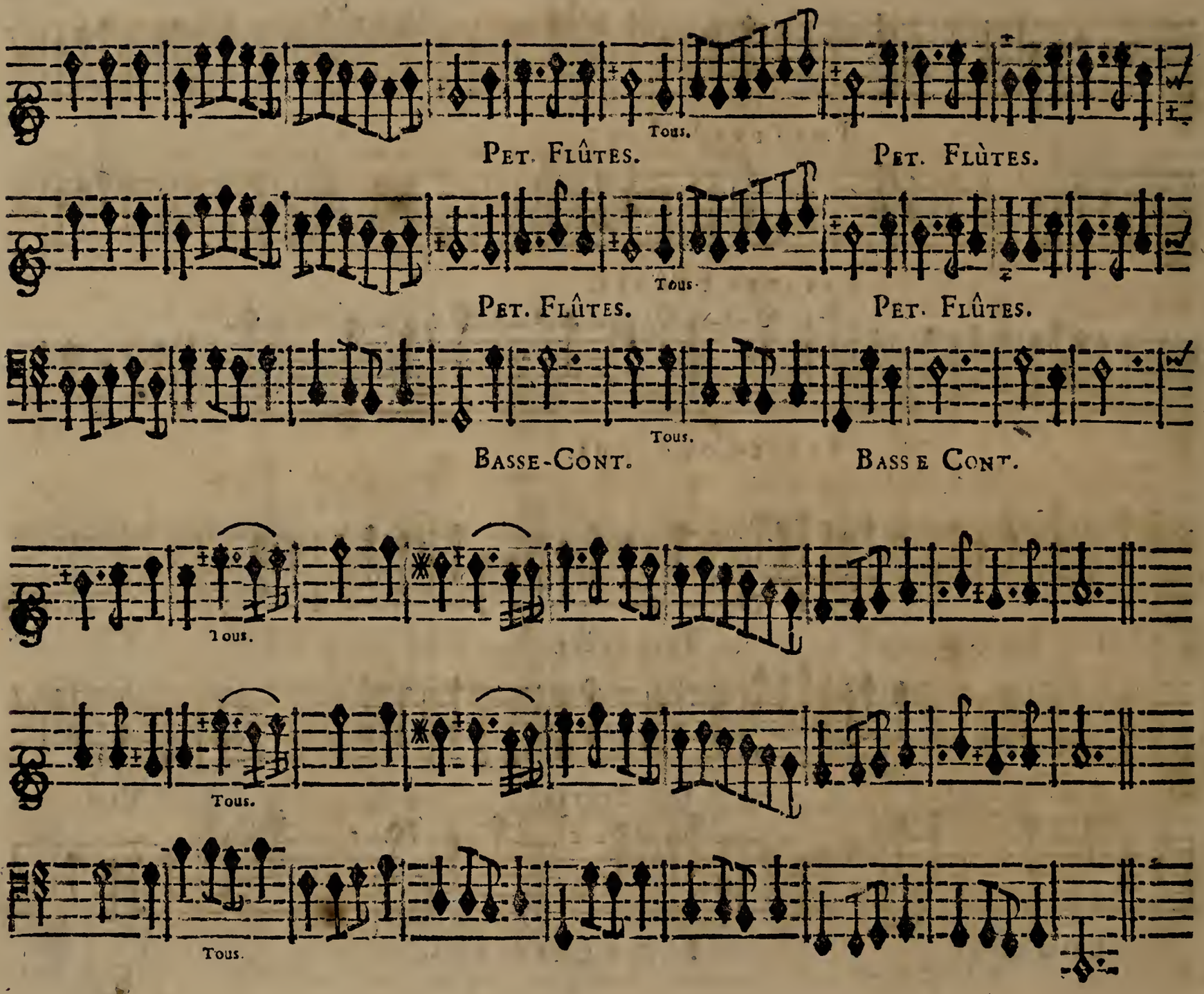
Tous.
BASSE-CONT.
BASSE CONTINUE.


Tous.
Pet. Flûtes.
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Basse-Cont.
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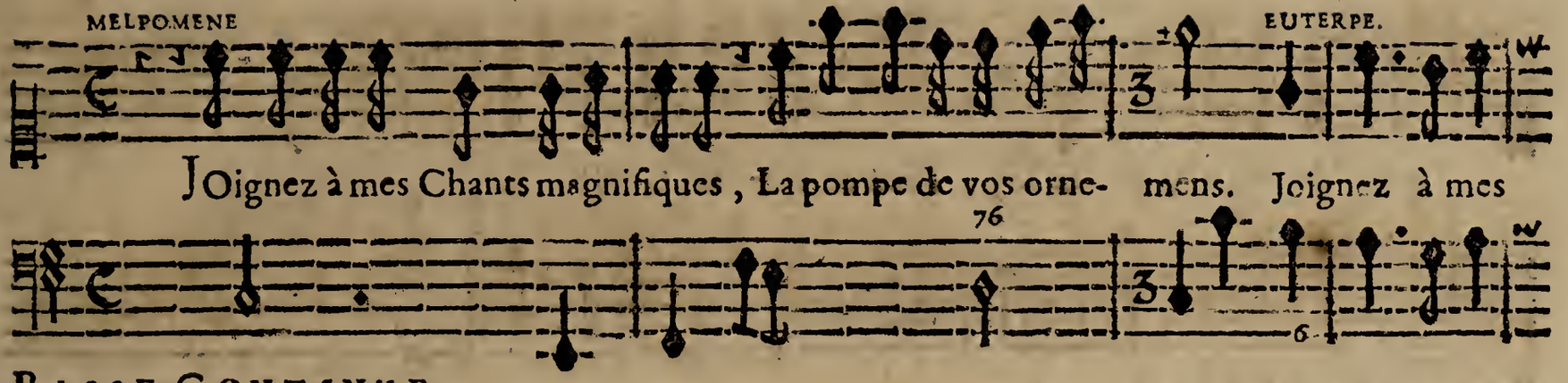


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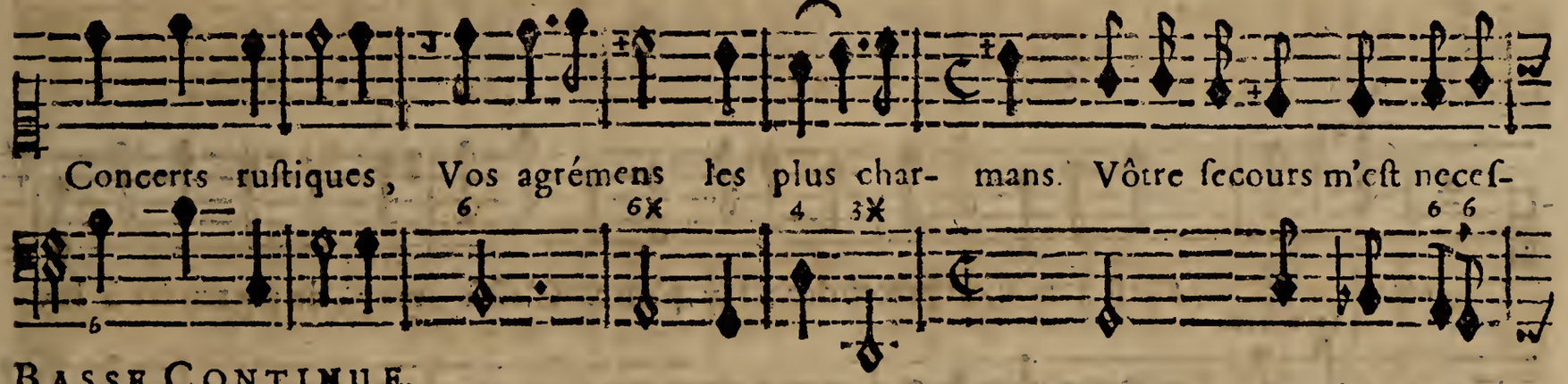


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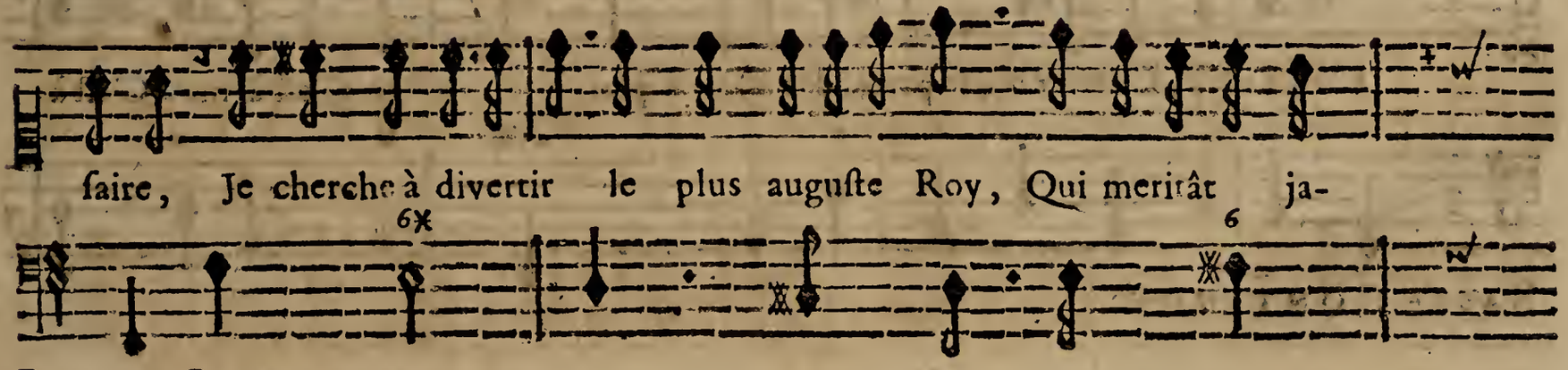


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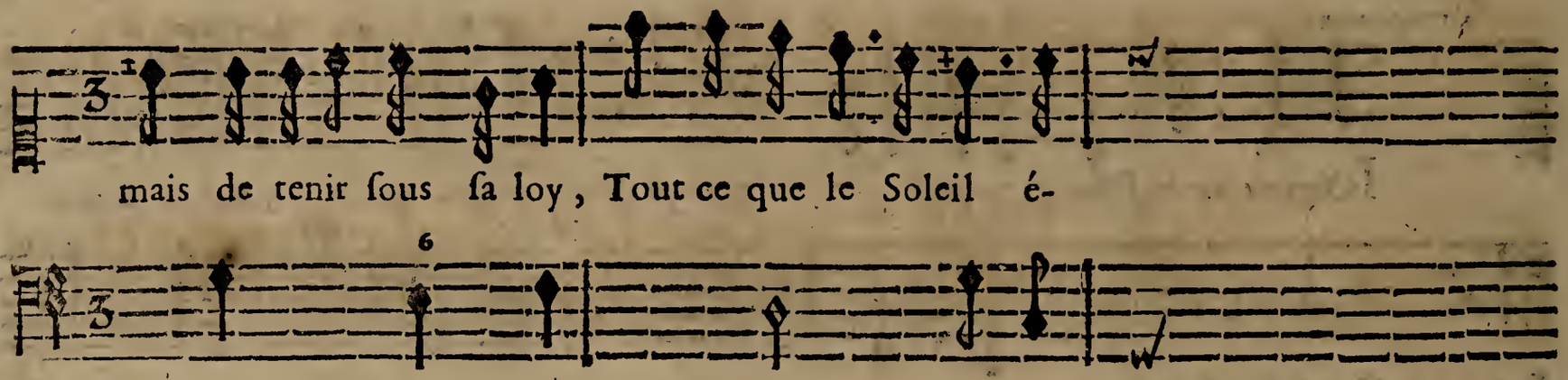


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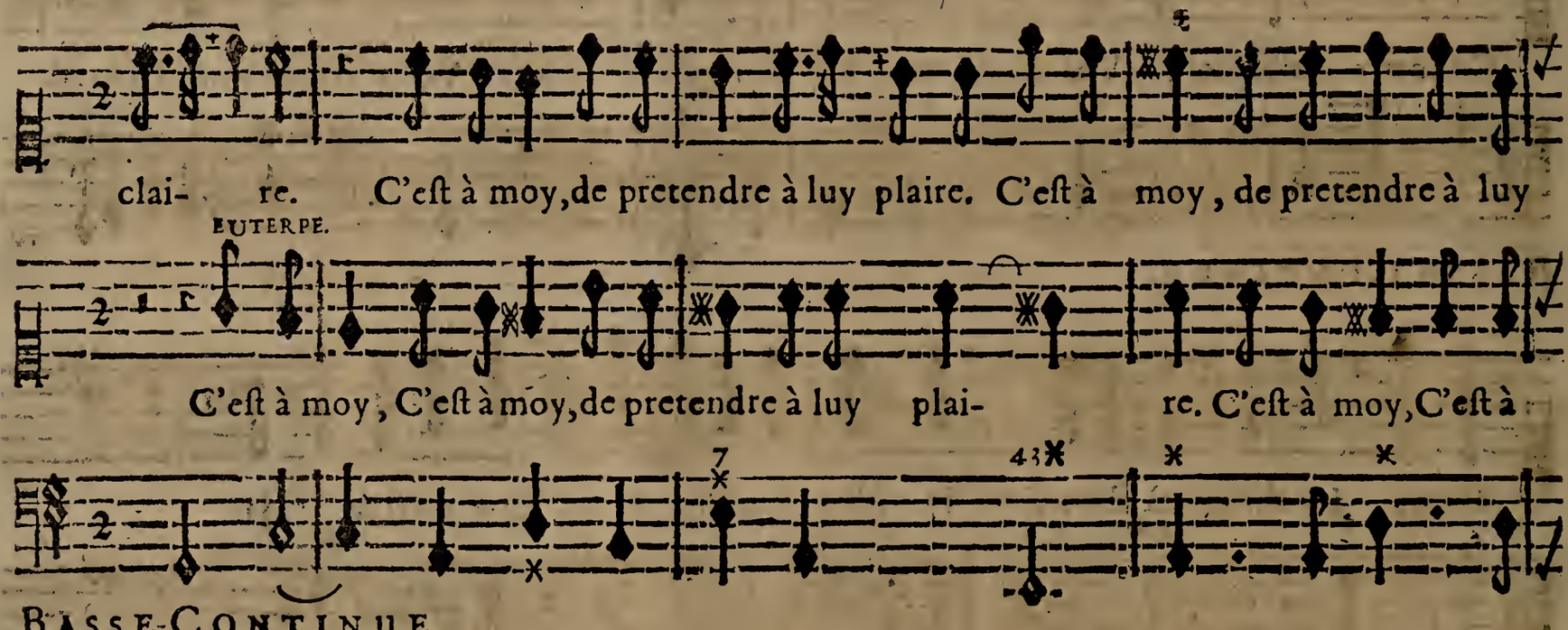


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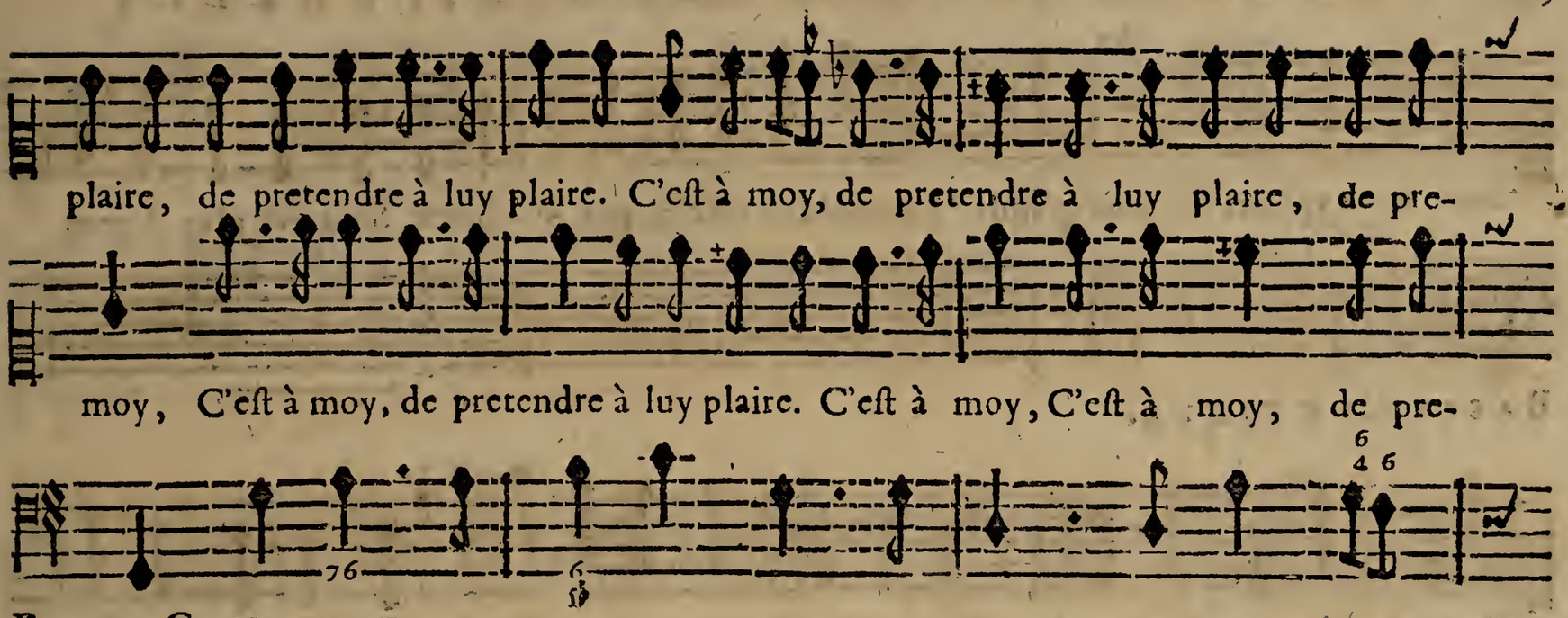


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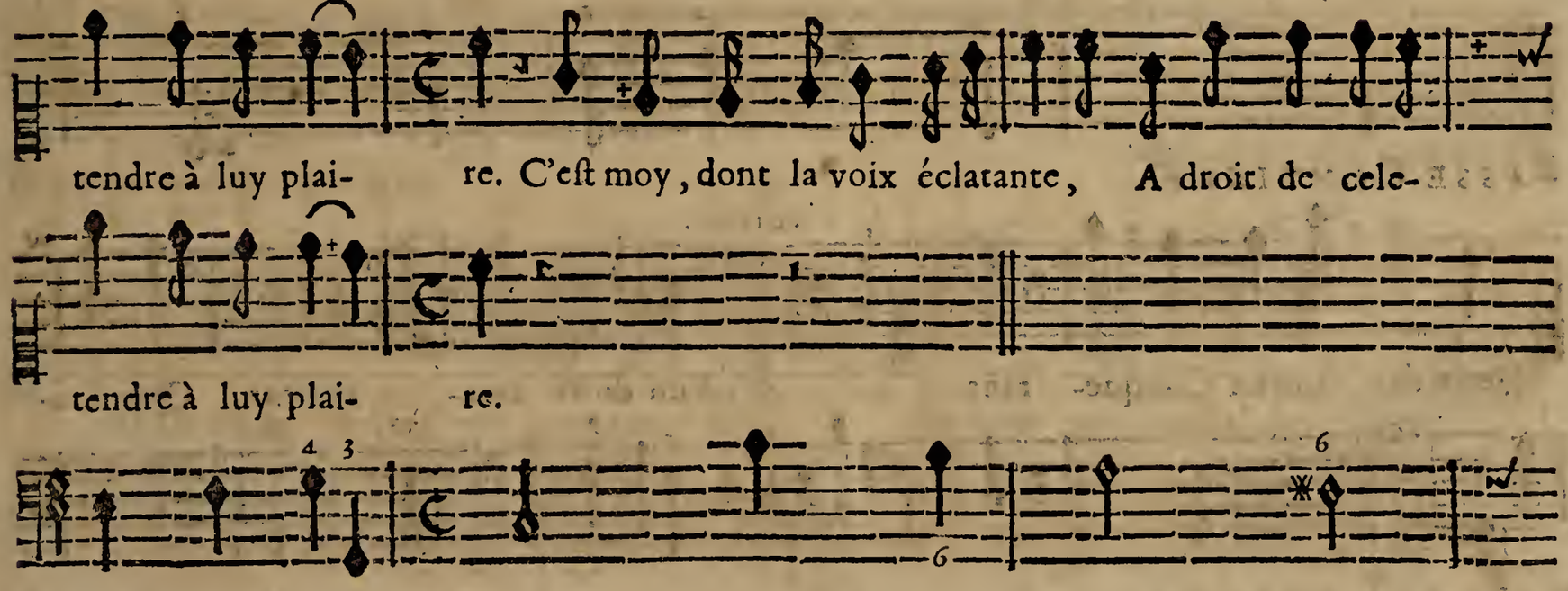


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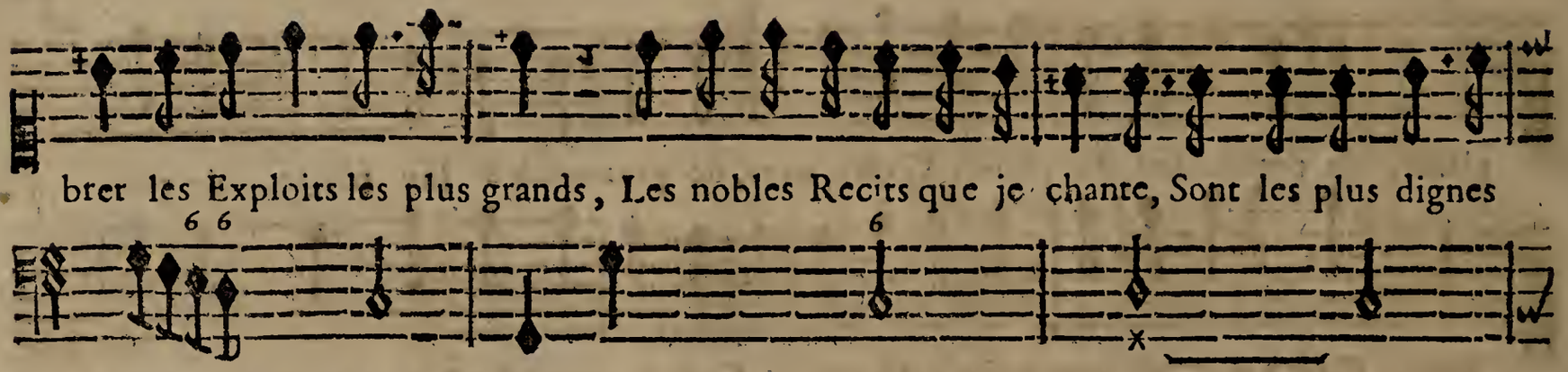

brer les Exploits les plus grands, Les nobles Recits que je chante, Sont les plus dignes

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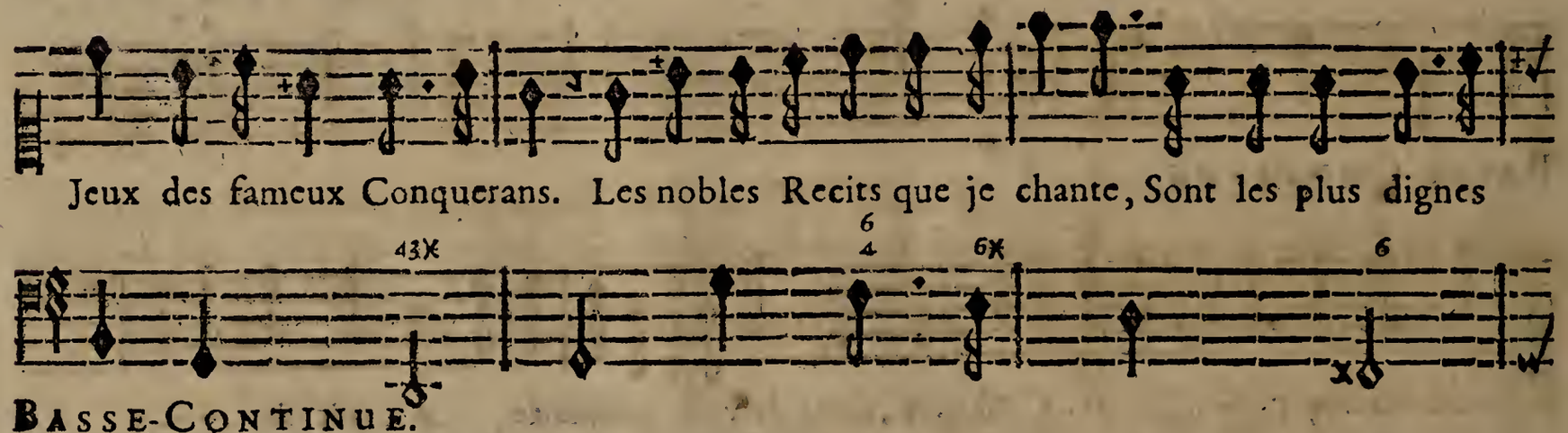

Jeux des fameux Conquerans. Les nobles Recits que je chante, Sont les plus dignes

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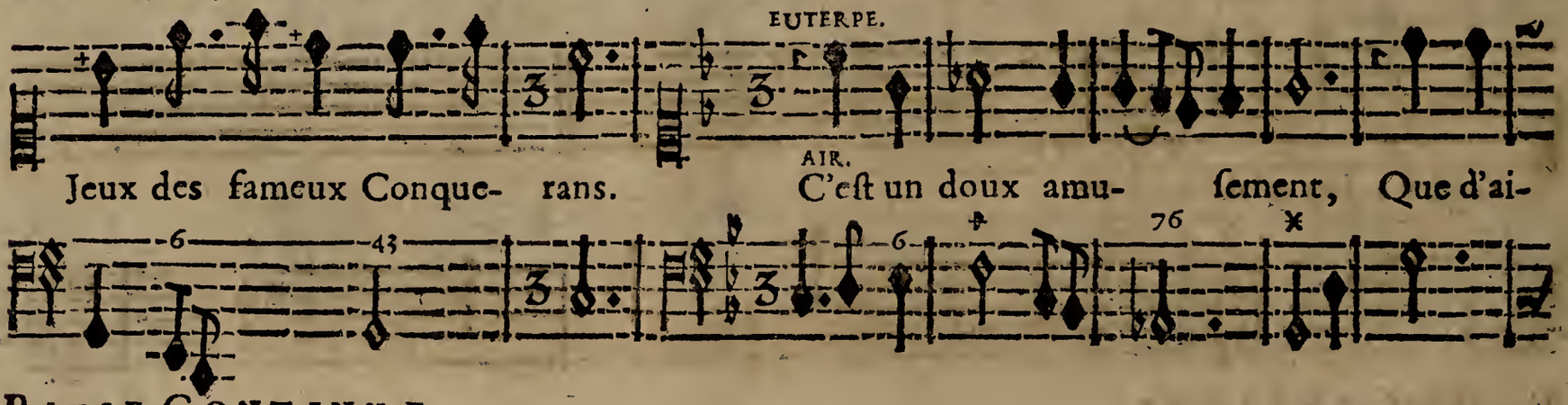
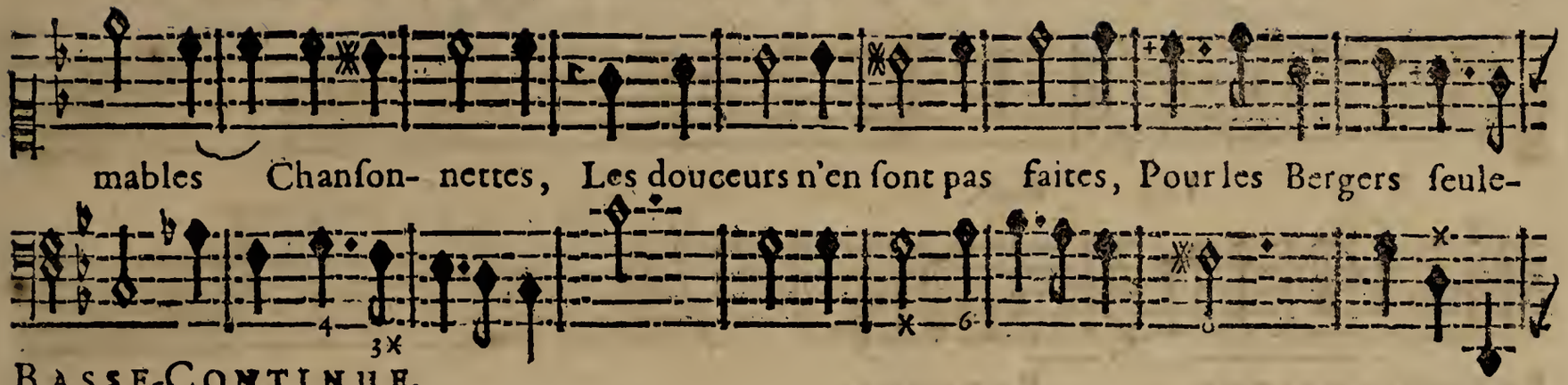



Jeux des fameux Conque- rans. C'eſt un doux amu- ſement, Que d'ai-

BASSE-CONTINUE.

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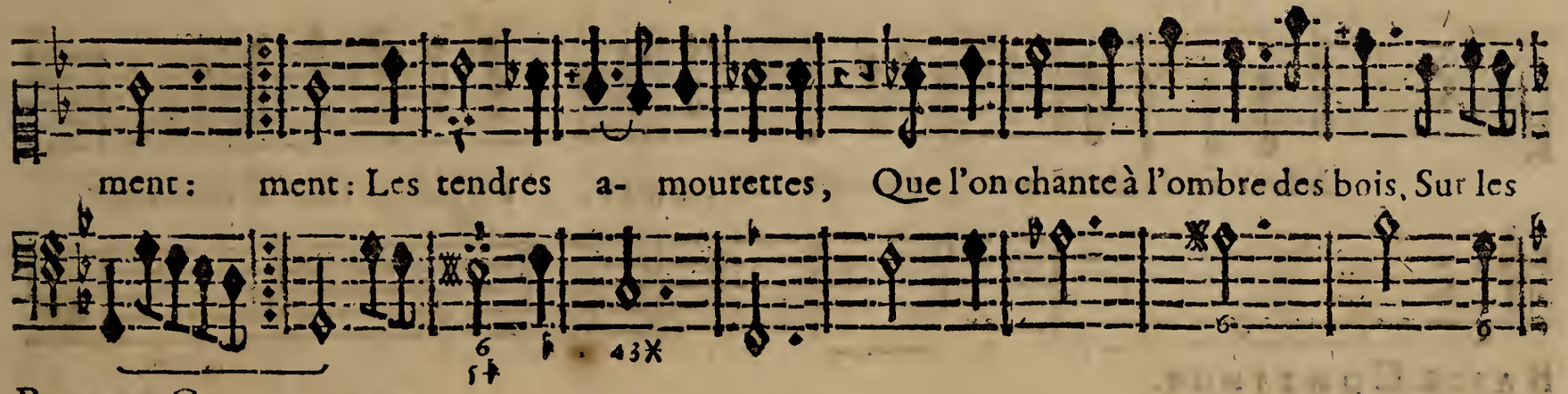


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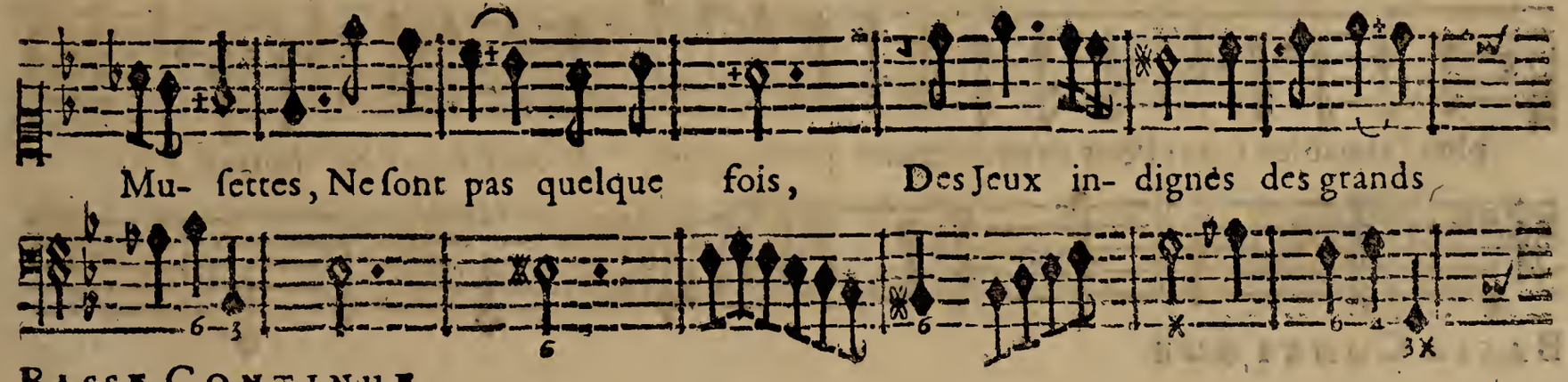


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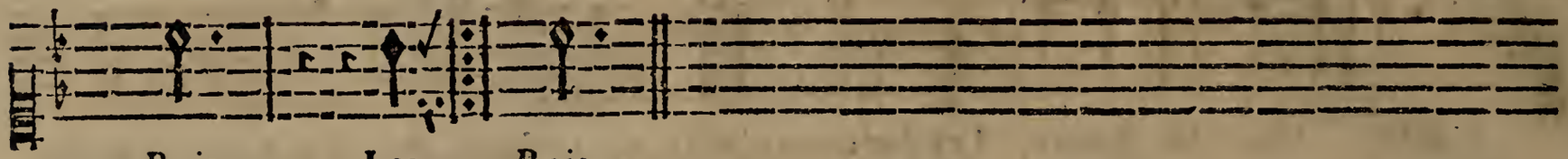


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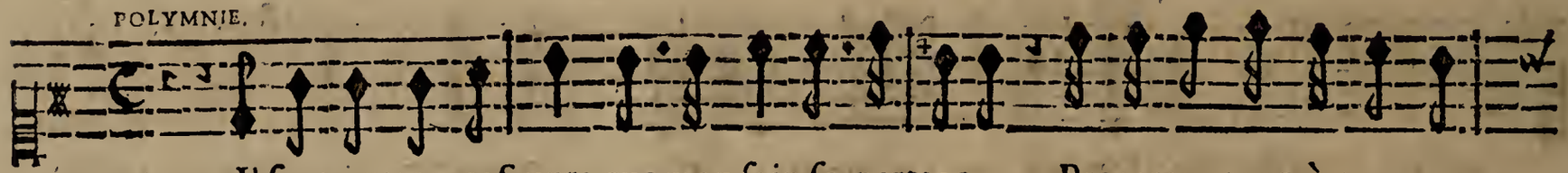
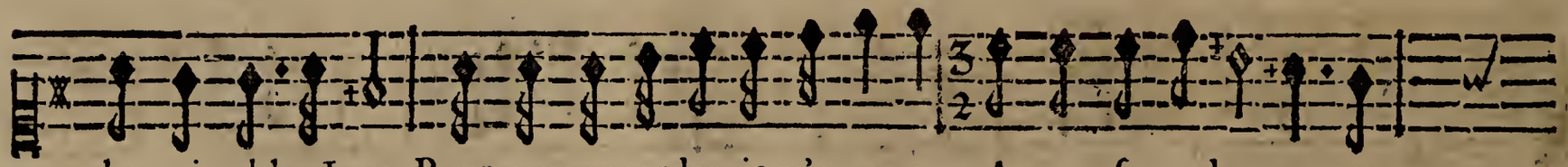
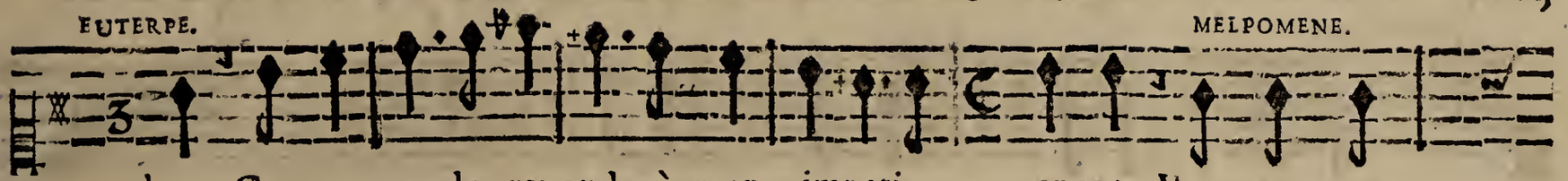



BASSE-CONTINUE.

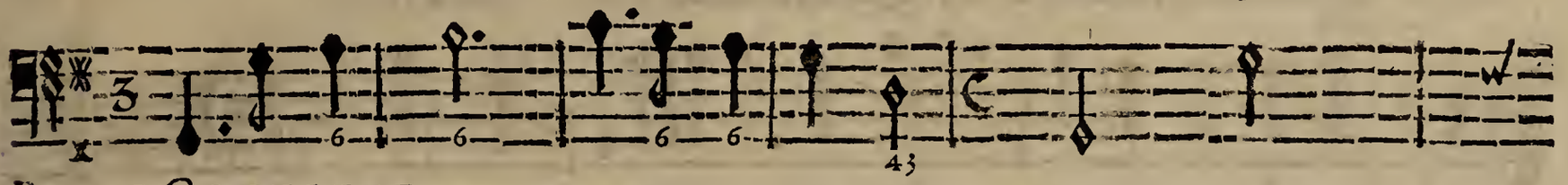



BASSE-CONTINUE.

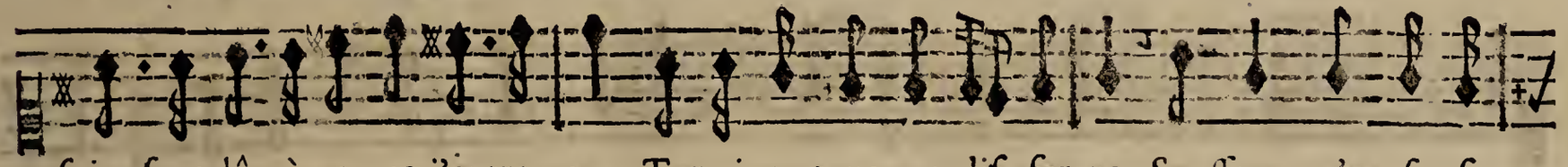
EUTERPE. MELPOMENE.



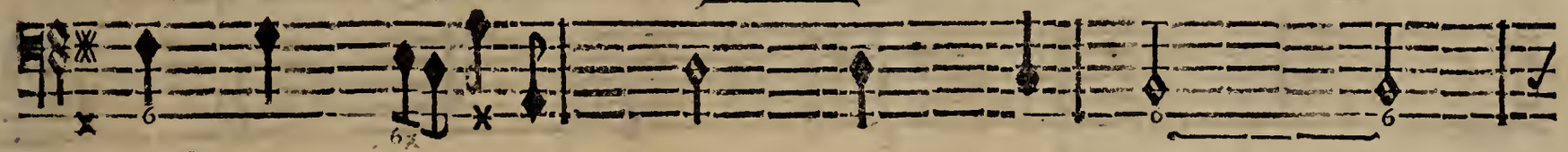
deux. Commencez de repondre à mon impati- ence! Vos premiers



BASSE-CONTINUE.

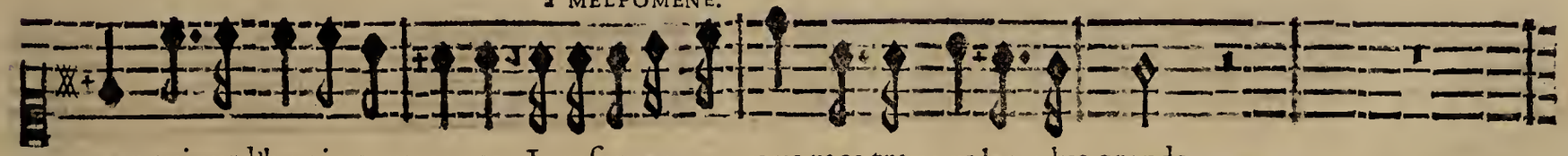


soins sont dûs à ce que j'entreprens; Terminez tous vos dif- ferens, Souffrez qu'en sa fa-

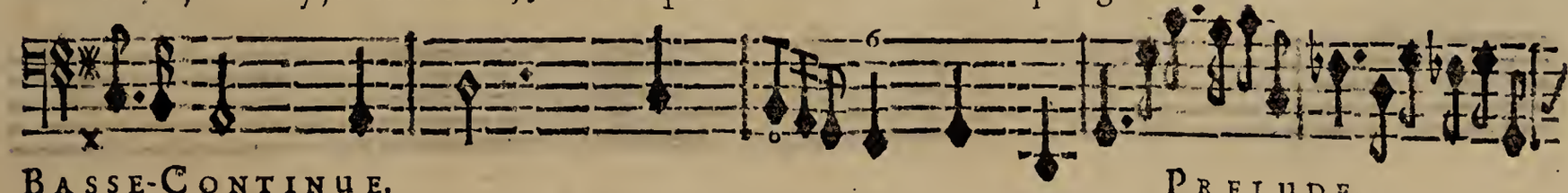


BASSE-CONTINUE.

à MELPOMENE.

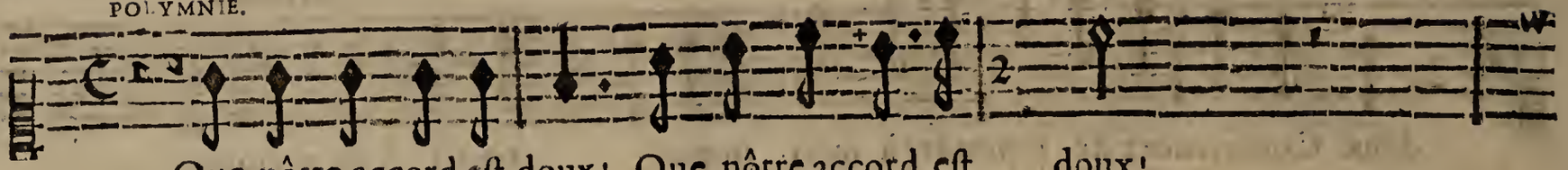


veur, aujourd'huy je commence, Je reserve pour vous mes travaux les plus grands.



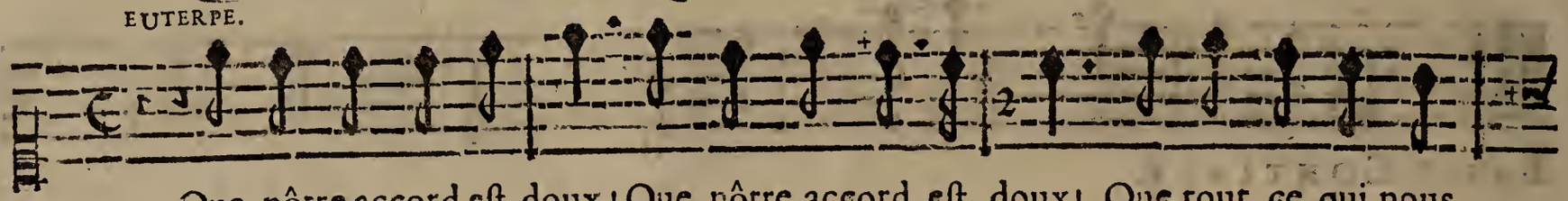
BASSE-CONTINUE. PRELUDE.

POLYMNIE.



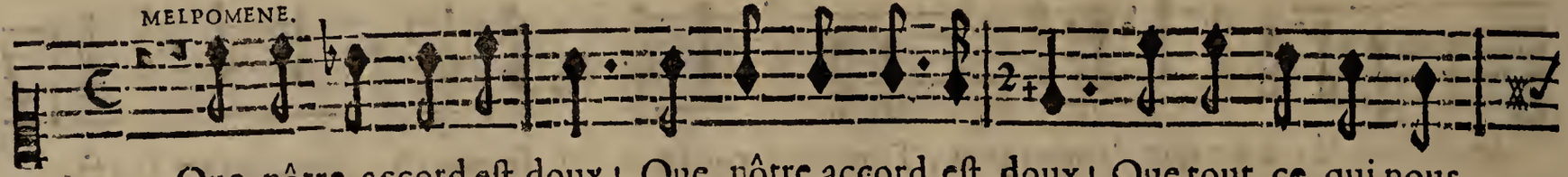
Que nôtre accord eſt doux! Que nôtre accord eſt doux!

EUTERPE.



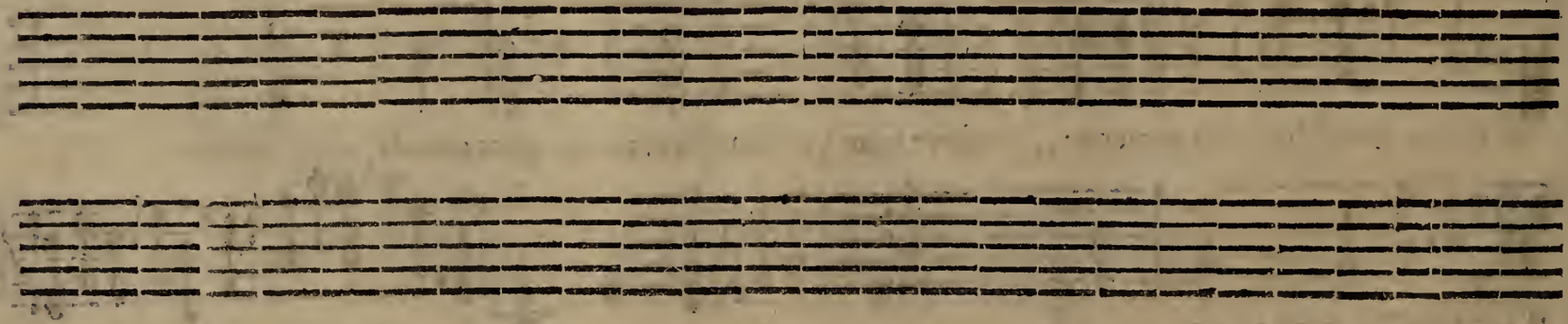
Que nôtre accord eſt doux! Que nôtre accord eſt doux! Que tout ce qui nous

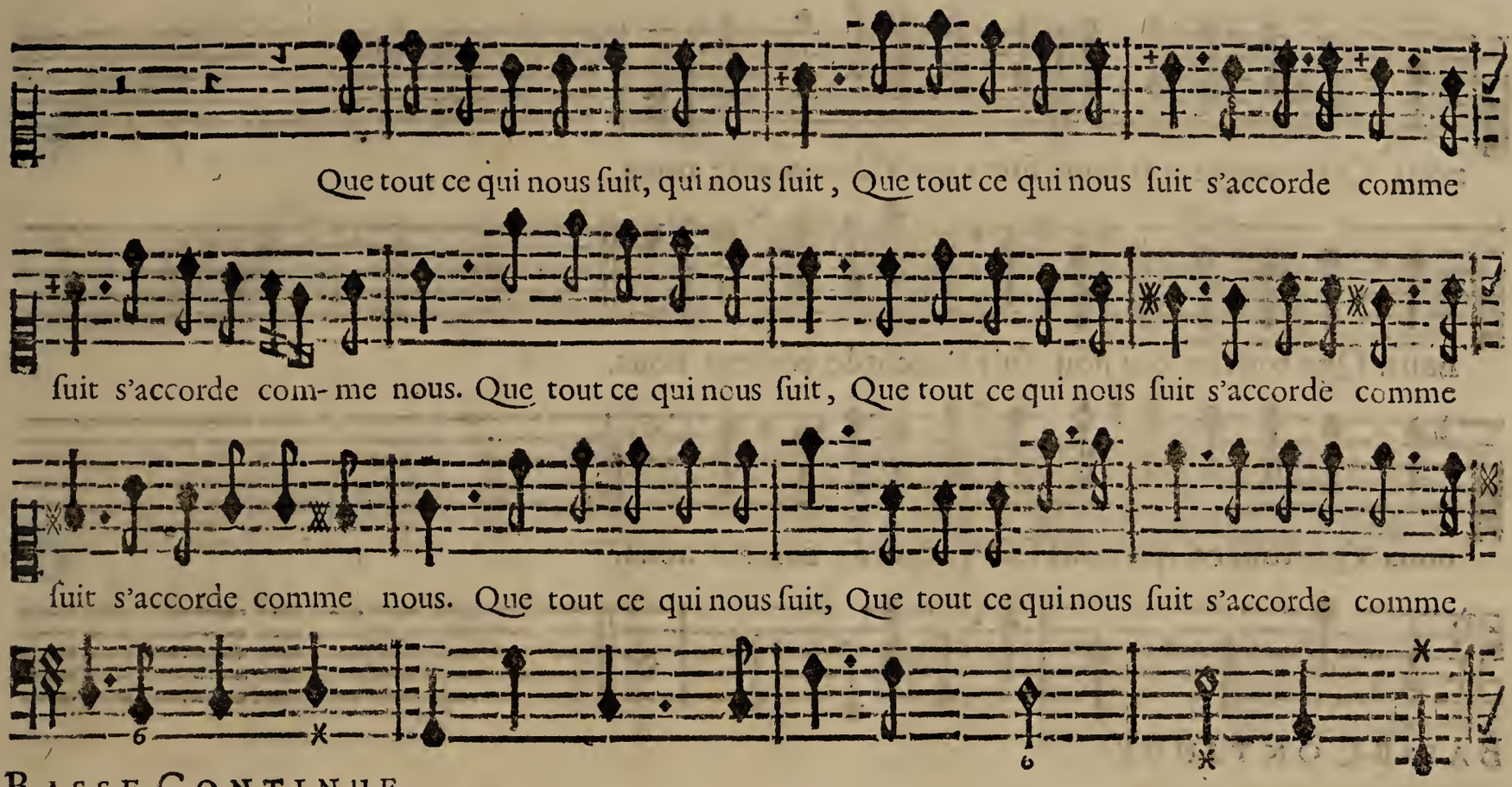
MELPOMENE.



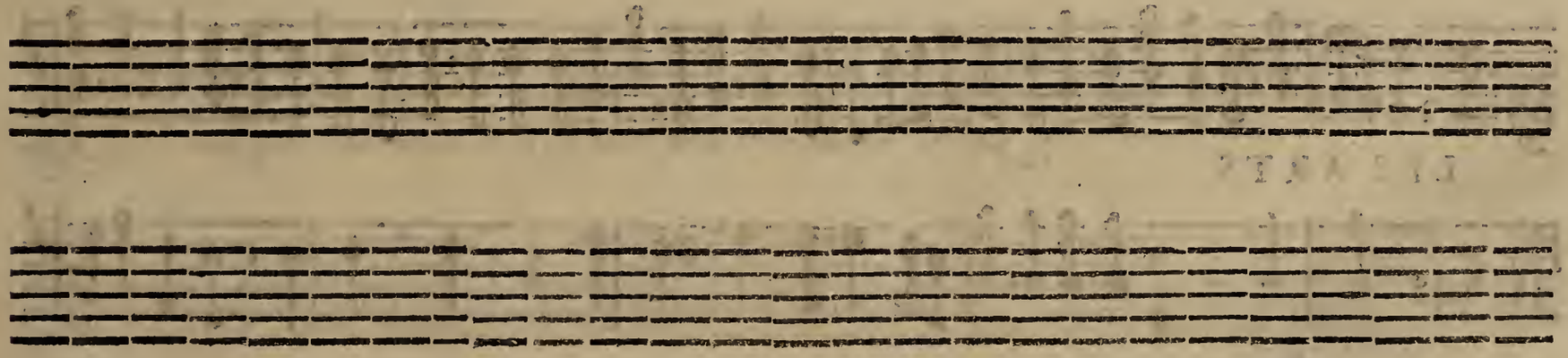
Que nôtre accord eſt doux! Que nôtre accord eſt doux! Que tout ce qui nous

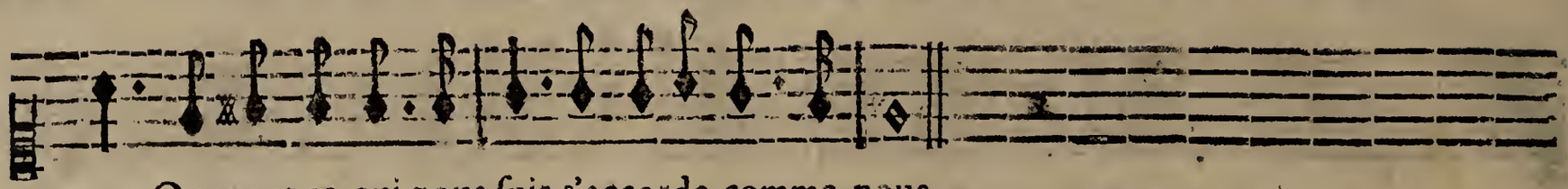
BASSE-CONTINUE.



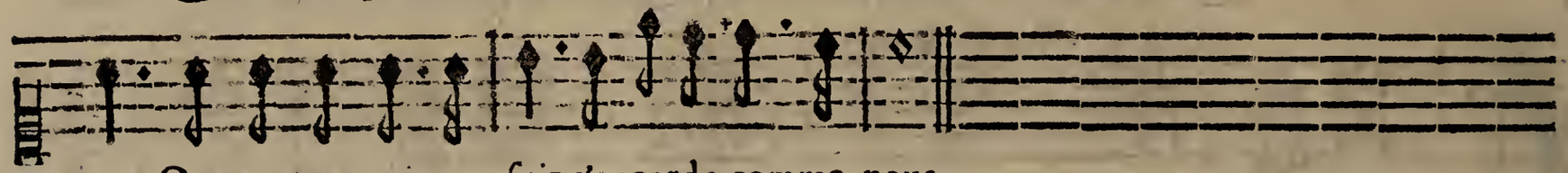



BASSE-CONTINUE.

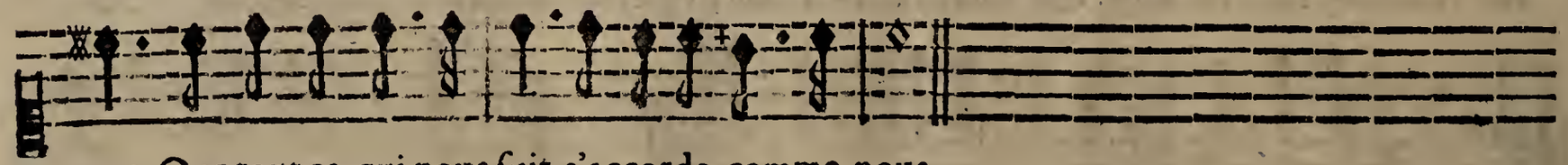




nous. Que tout ce qui nous ſuit s'accorde comme nous.

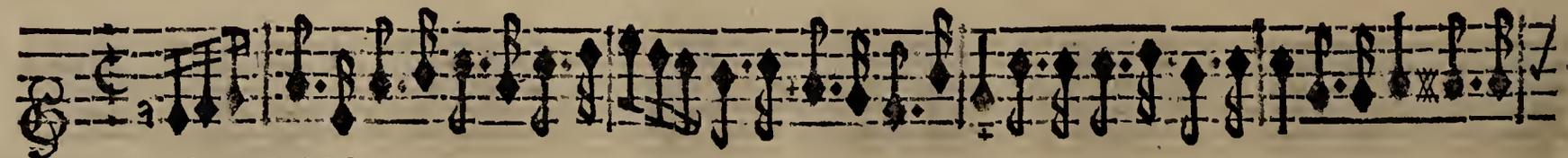


nous. Que tout ce qui nous ſuit s'accorde comme nous.

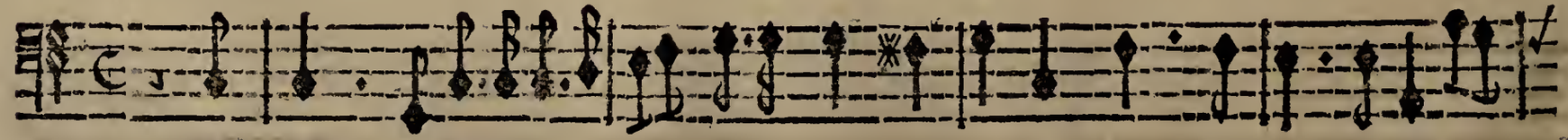


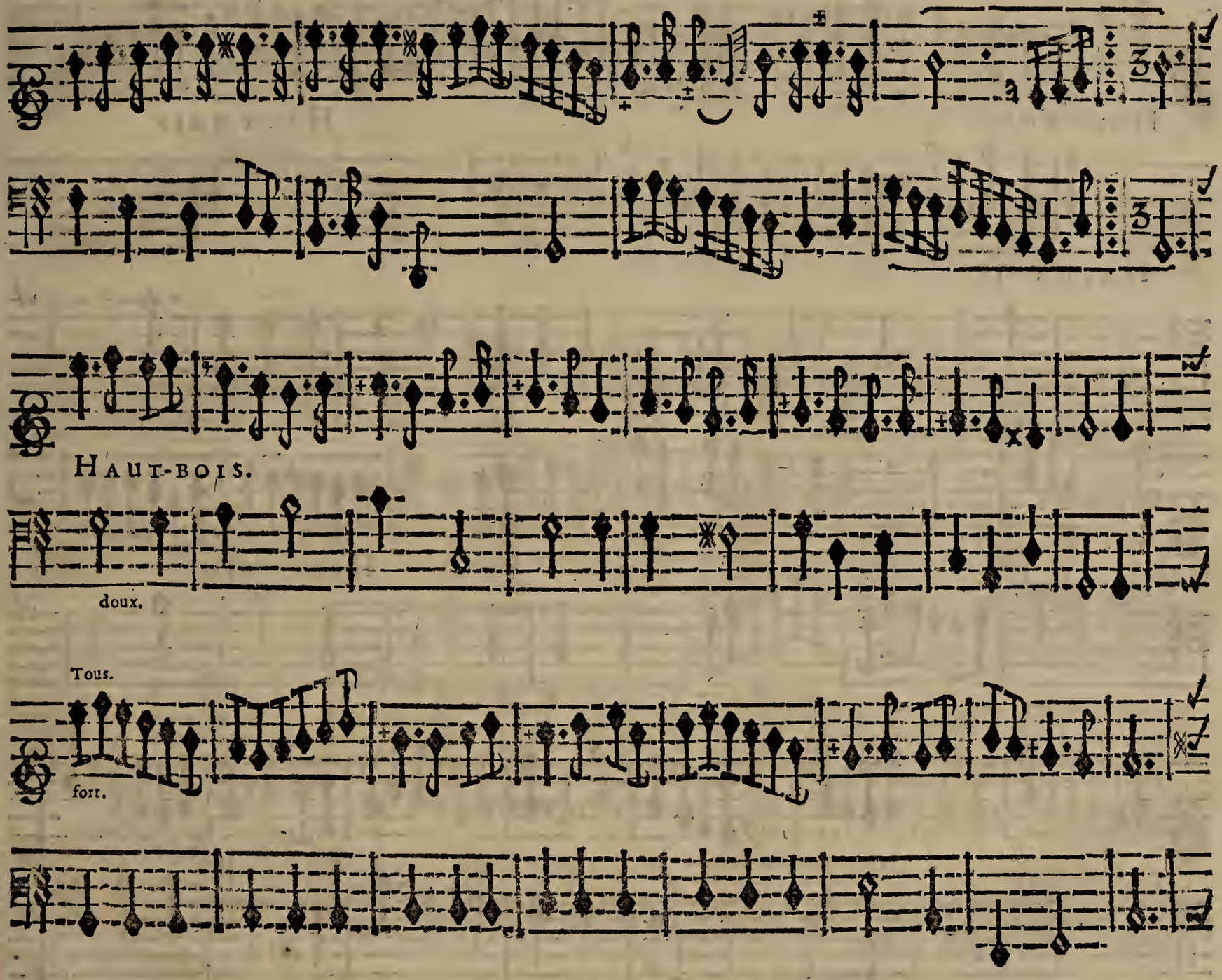
nous. Que tout ce qui nous ſuit s'accorde comme nous.

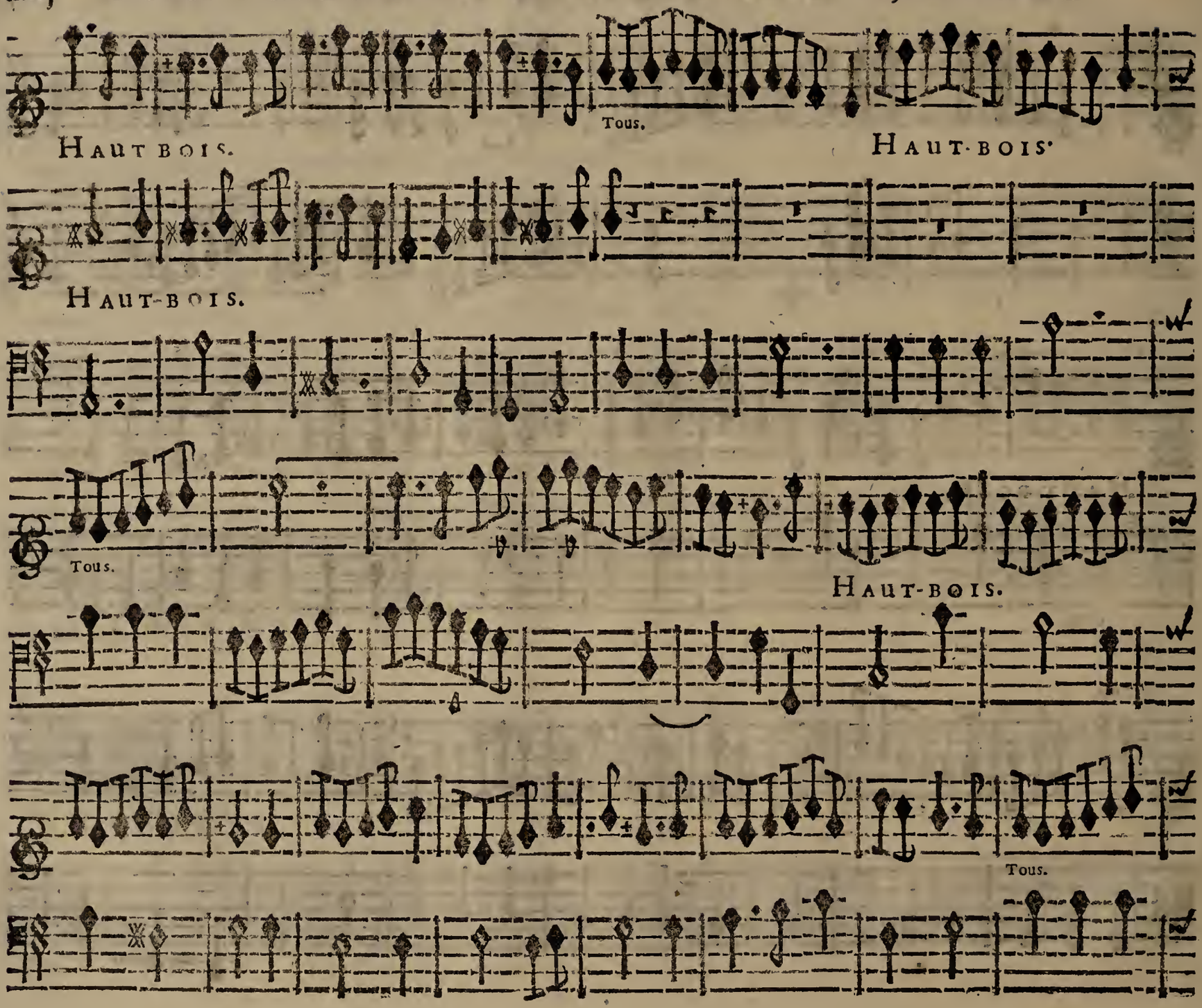
BASSE-CONTINUE.

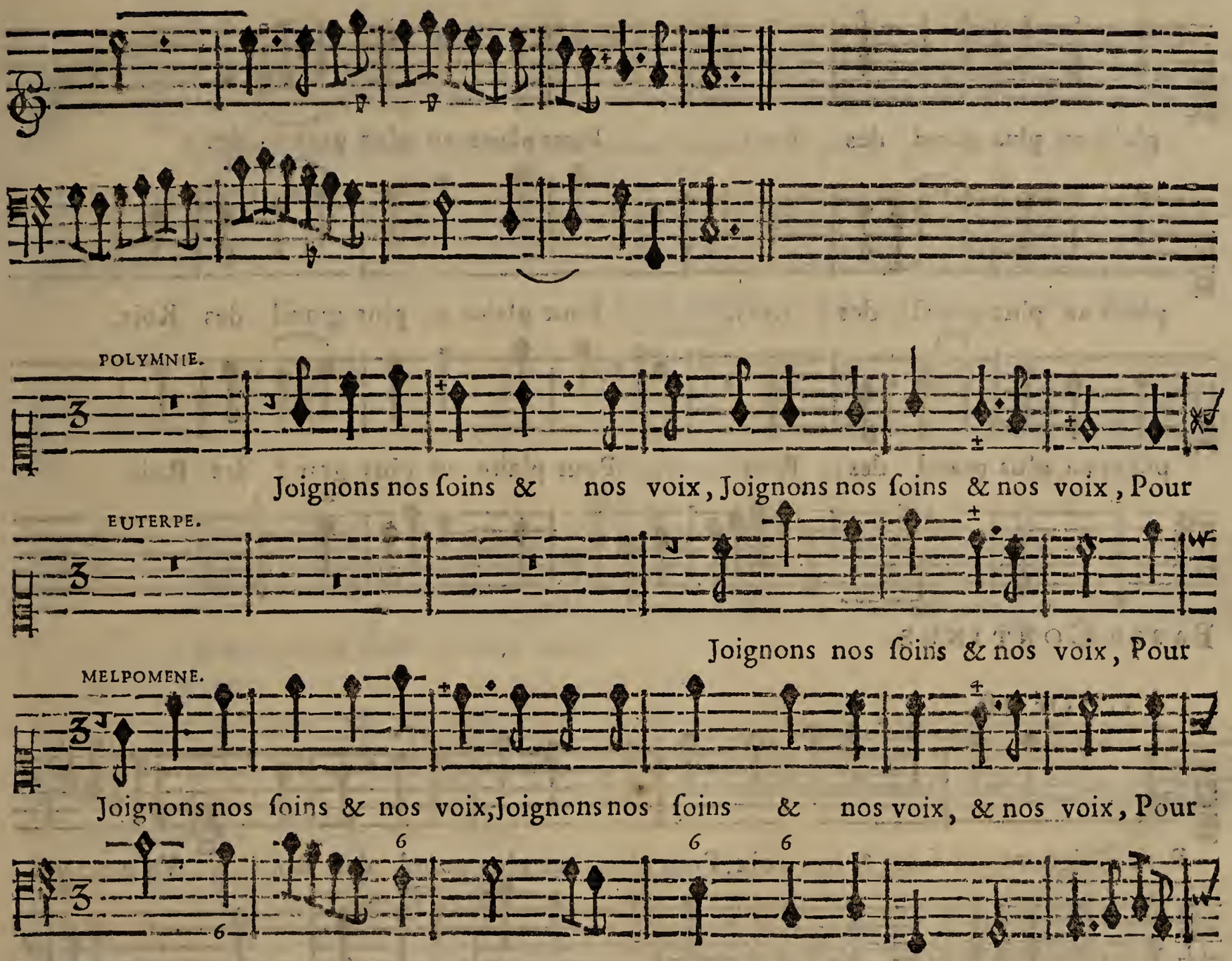


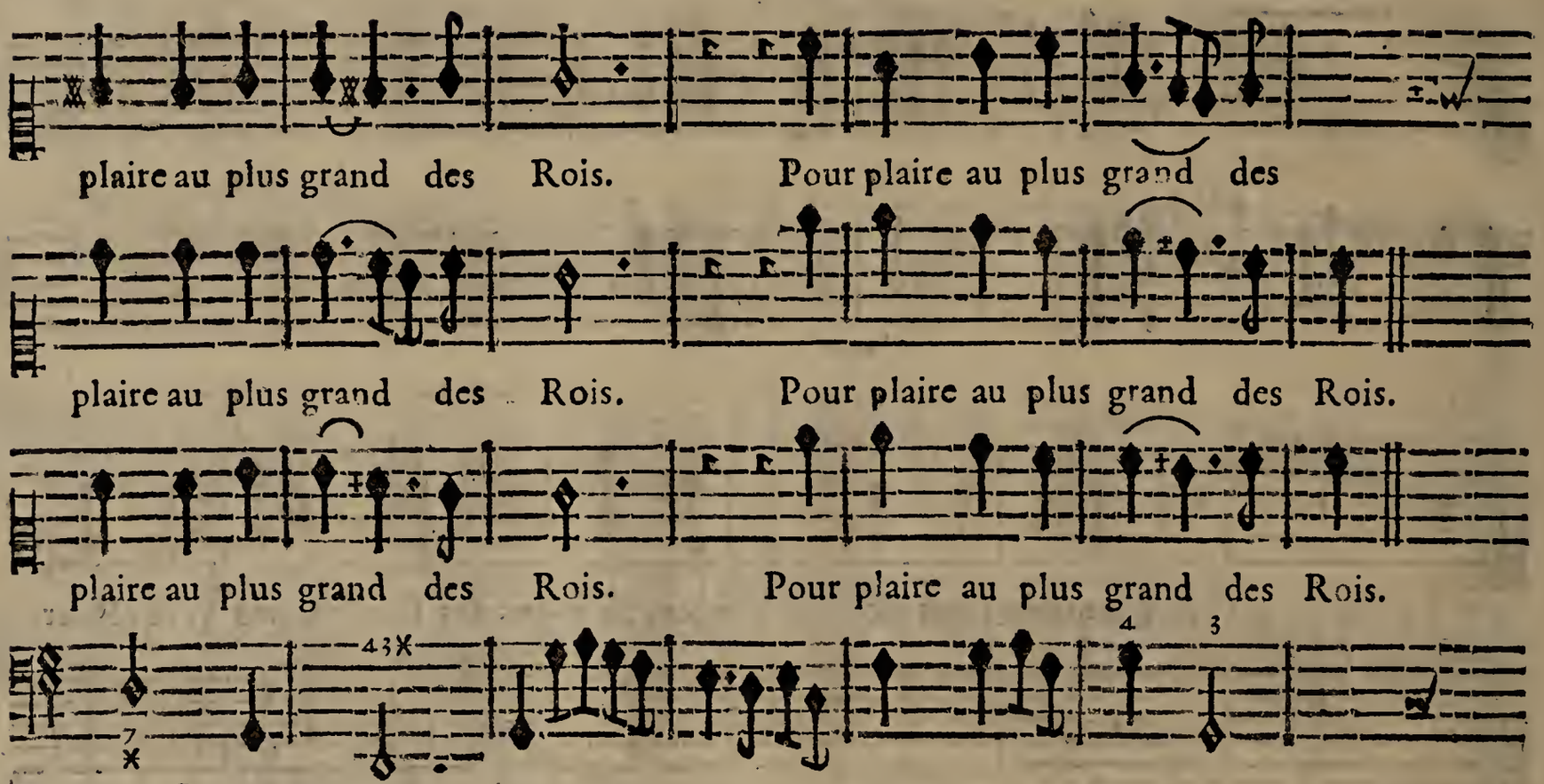
LES ARTS.



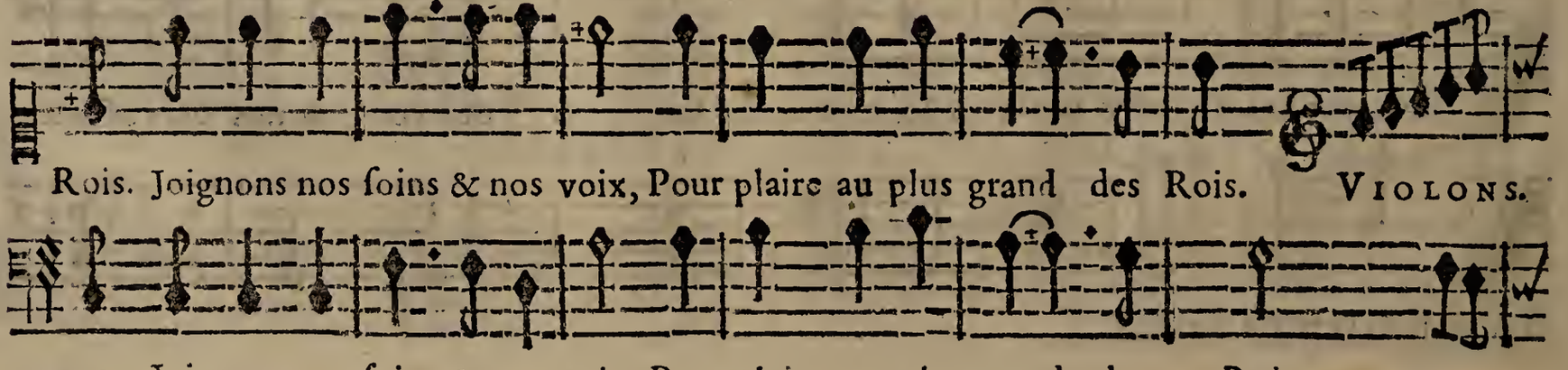

HAUT-BOIS.
doux.
Tous.
fort.

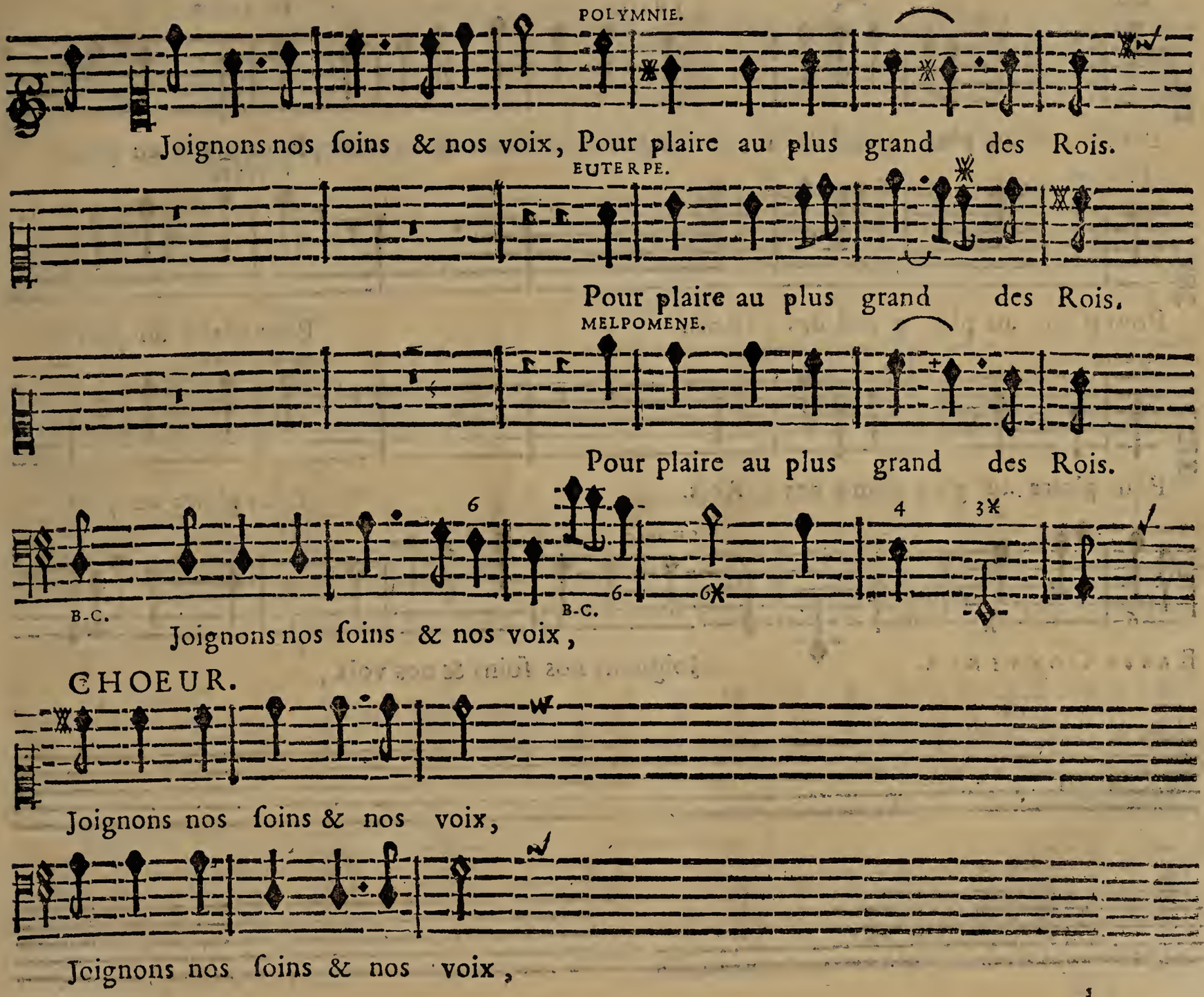

Tous.
HAUT BOIS.
HAUT-BOIS.
HAUT-BOIS.
Tous.
HAUT-BOIS.
Tous.


POLYMNIE.
Joignons nos ſoins & nos voix, Joignons nos ſoins & nos voix, Pour
EUTERPE.
Joignons nos ſoins & nos voix, Pour
MELPOMENE.
Joignons nos ſoins & nos voix, Joignons nos ſoins & nos voix, & nos voix, Pour
BASSE-CONTINUE.

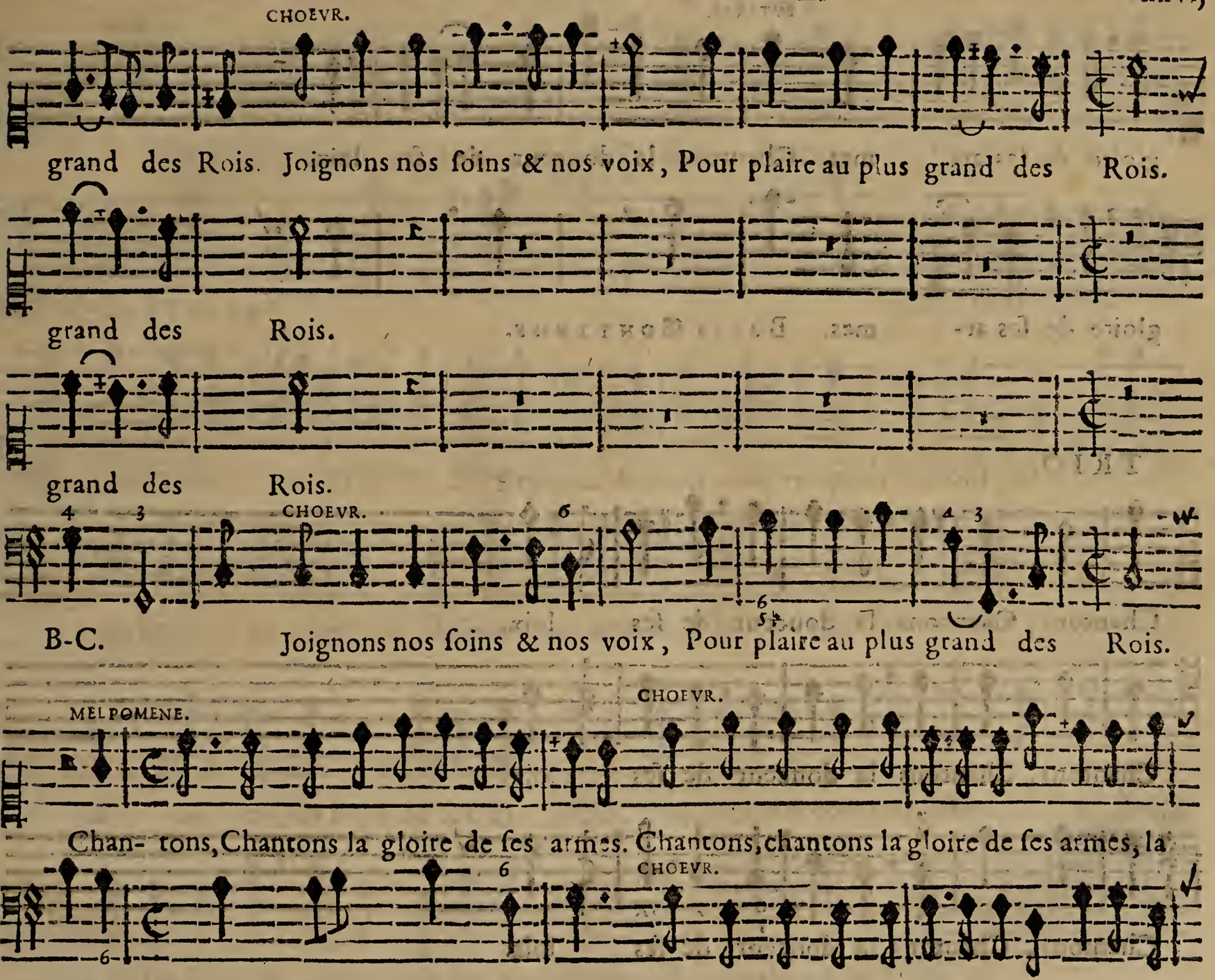

plaire au plus grand des Rois. Pour plaire au plus grand des
plaire au plus grand des Rois. Pour plaire au plus grand des Rois.
plaire au plus grand des Rois. Pour plaire au plus grand des Rois.
BASSE-CONTINUE.

CHOEUR.

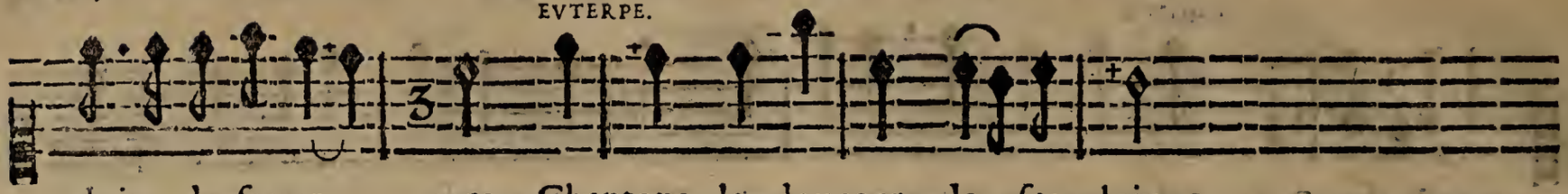

Rois. Joignons nos soins & nos voix, Pour plaire au plus grand des Rois. VIOLONS.
B-C Joignons nos soins & nos voix, Pour plaire au plus grand des Rois. B-C.


POLYMNIE.
Joignons nos ſoins & nos voix, Pour plaire au plus grand des Rois.
EUTERPE.
Pour plaire au plus grand des Rois.
MELPOMENE.
Pour plaire au plus grand des Rois.
B-C.
B-C.
Joignons nos ſoins & nos voix,
CHOEUR.
Joignons nos ſoins & nos voix,
Joignons nos ſoins & nos voix,

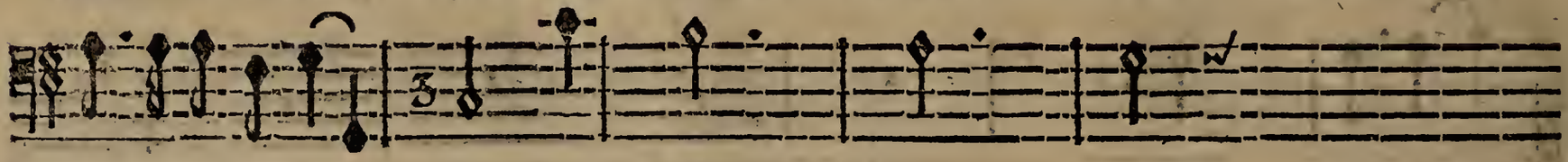
POLYMNIE.
CHOEUR.
POLYMNIE.
Pour plaire au plus grand des Rois. Joignons nos soins & nos voix, Pour plaire au plus
EVTERPE.
EVTERPE.
Pour p'aire au plus grand des Rois.
Pour plaire au plus
MELPOMENE.
MELPOMENE.
Pour plaire au plus grand des Rois.
Pour plaire au plus
CHOEUR.
B-C.
BASSE-CONTINUE.
Joignons nos soins & nos voix,


CHOEVR.
grand des Rois. Joignons nos ſoins & nos voix, Pour plaire au plus grand des Rois.
grand des Rois.
grand des Rois.
CHOEVR.
B-C. Joignons nos ſoins & nos voix, Pour plaire au plus grand des Rois.
MELPOMENE.
CHOEVR.
Chan- tons, Chantons la gloire de ſes armes. Chantons, chantons la gloire de ſes armes, la
CHOEVR.
Basse-Continue. Chantons, chantons la gloire de ſes armes, la

EVTERPE.

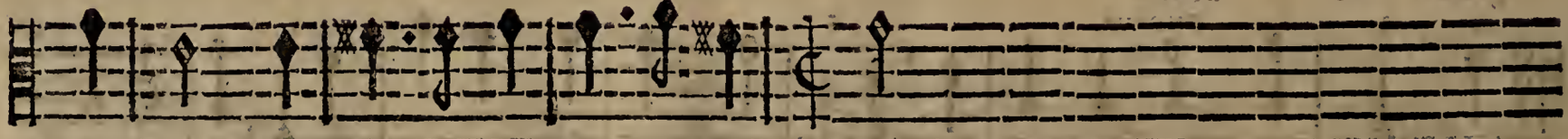


gloire de ſes ar- mes. Chantons la douceur de ſes loix.

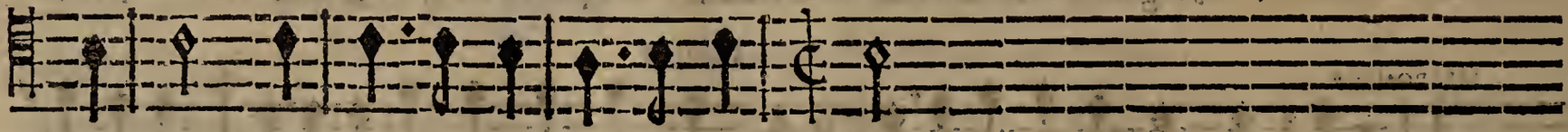


gloire de ſes ar- mes. BASSE-CONTINUE.

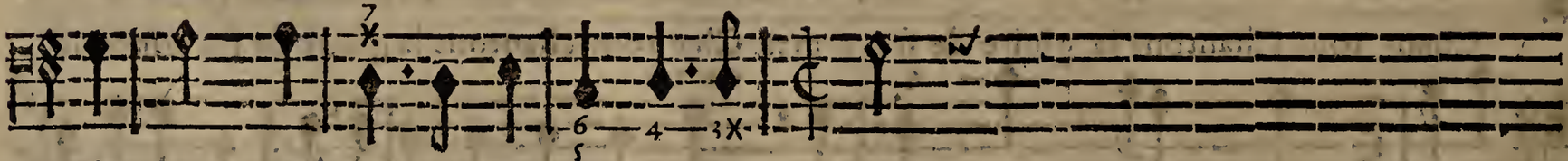
TRIO.



Chantons, Chantons la douceur de ſes loix.

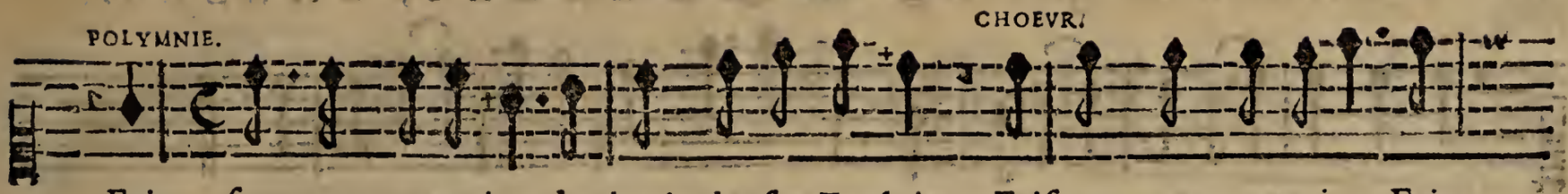


Chantons, Chantons la douceur de ſes loix.



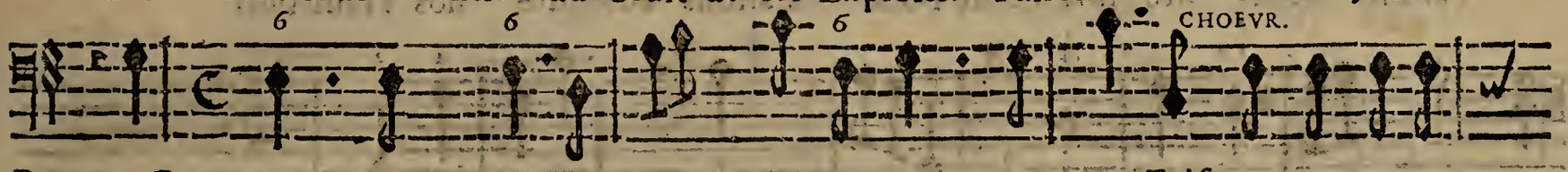
Chantons, Chantons la douceur de ſes loix.

POLYMNIE. CHOEVR.



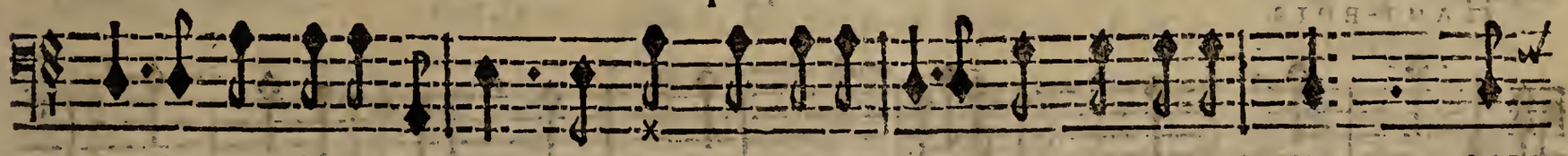
Fai- ſons tout retentir du bruit de ſes Exploits. Faiſons tout retentir, Fai-

CHOEVR.



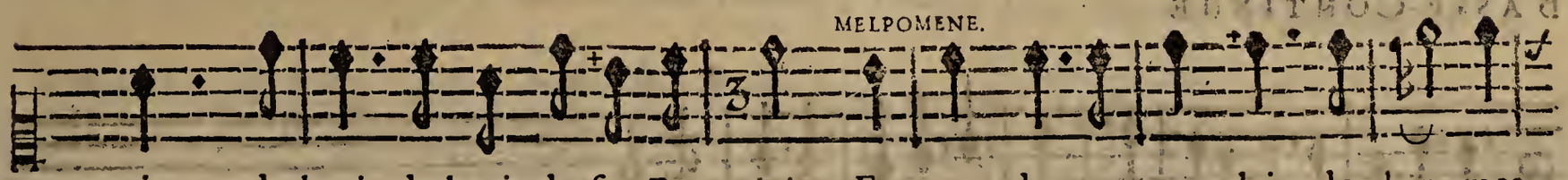
BASSE-CONTINUE. Faiſons tout reten-

ſons tout retentir du bruit de ſes Exploits. Faiſons tout retentir, Faiſons tout reten-

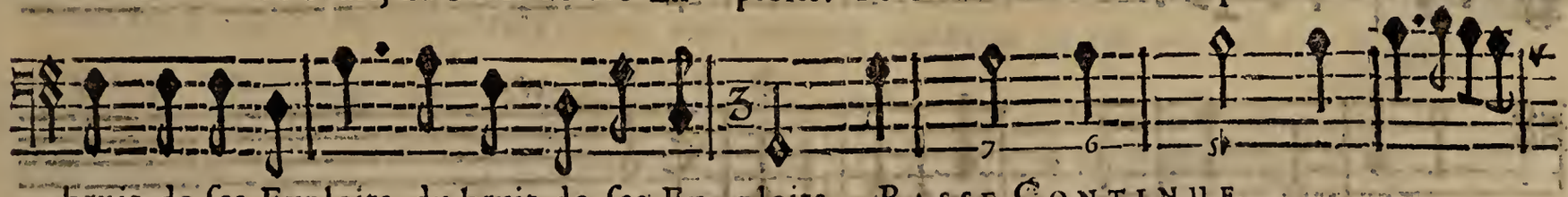


tir du bruit de ſes Exploits. Faiſons tout retentir, Faiſons tout reten- tir du

MELPOMENE.

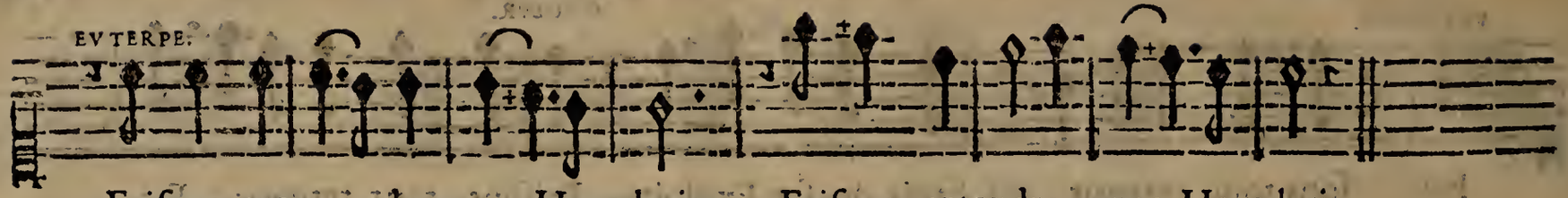


tir du bruit, du bruit de ſes Ex- ploits. Formons des concerts pleins de char- mes.

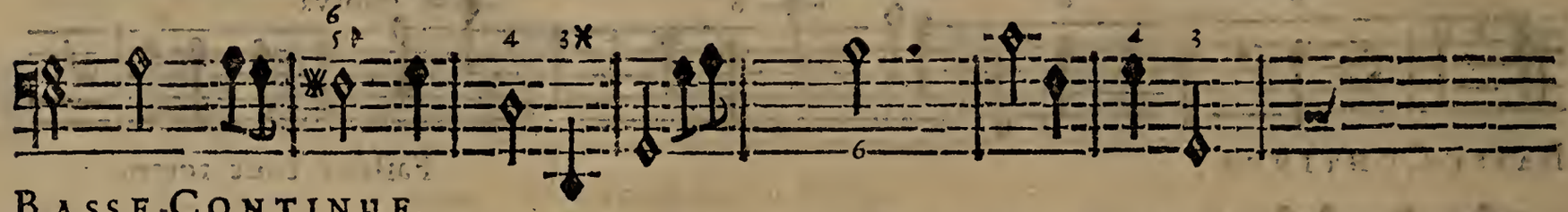


bruit de ſes Exploits, du bruit de ſes Ex- ploits. BASSE-CONTINUE.

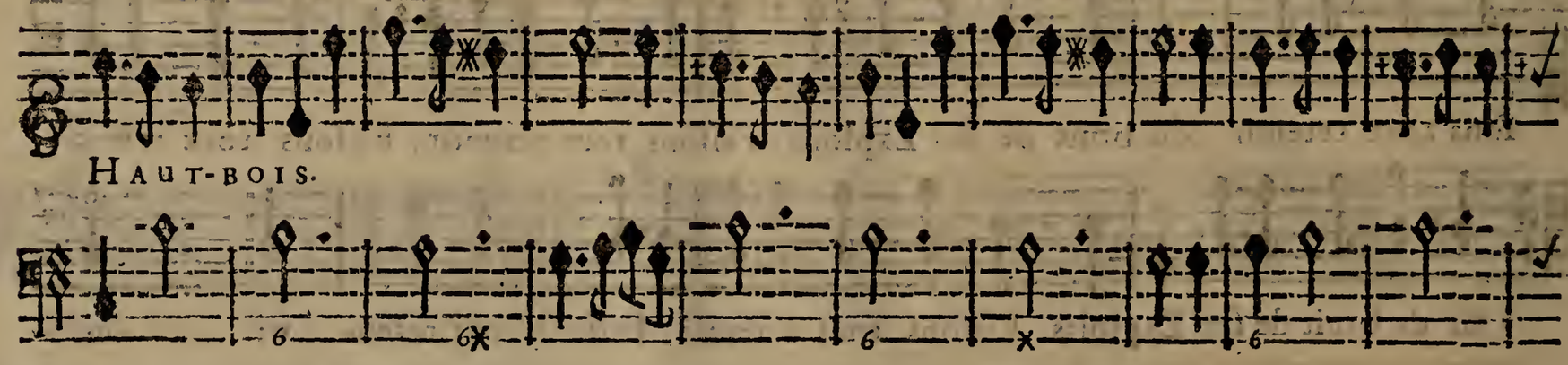
EVTERPE.



Faiſons enten- dre nos Haut-bois. Faiſons entendre nos Haut-bois.

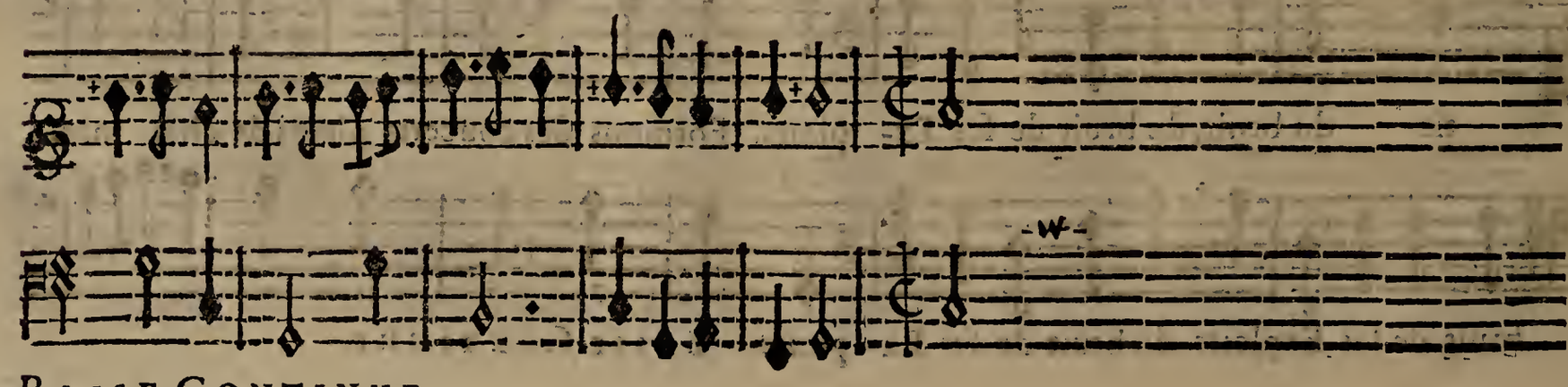


BASSE-CONTINUE.

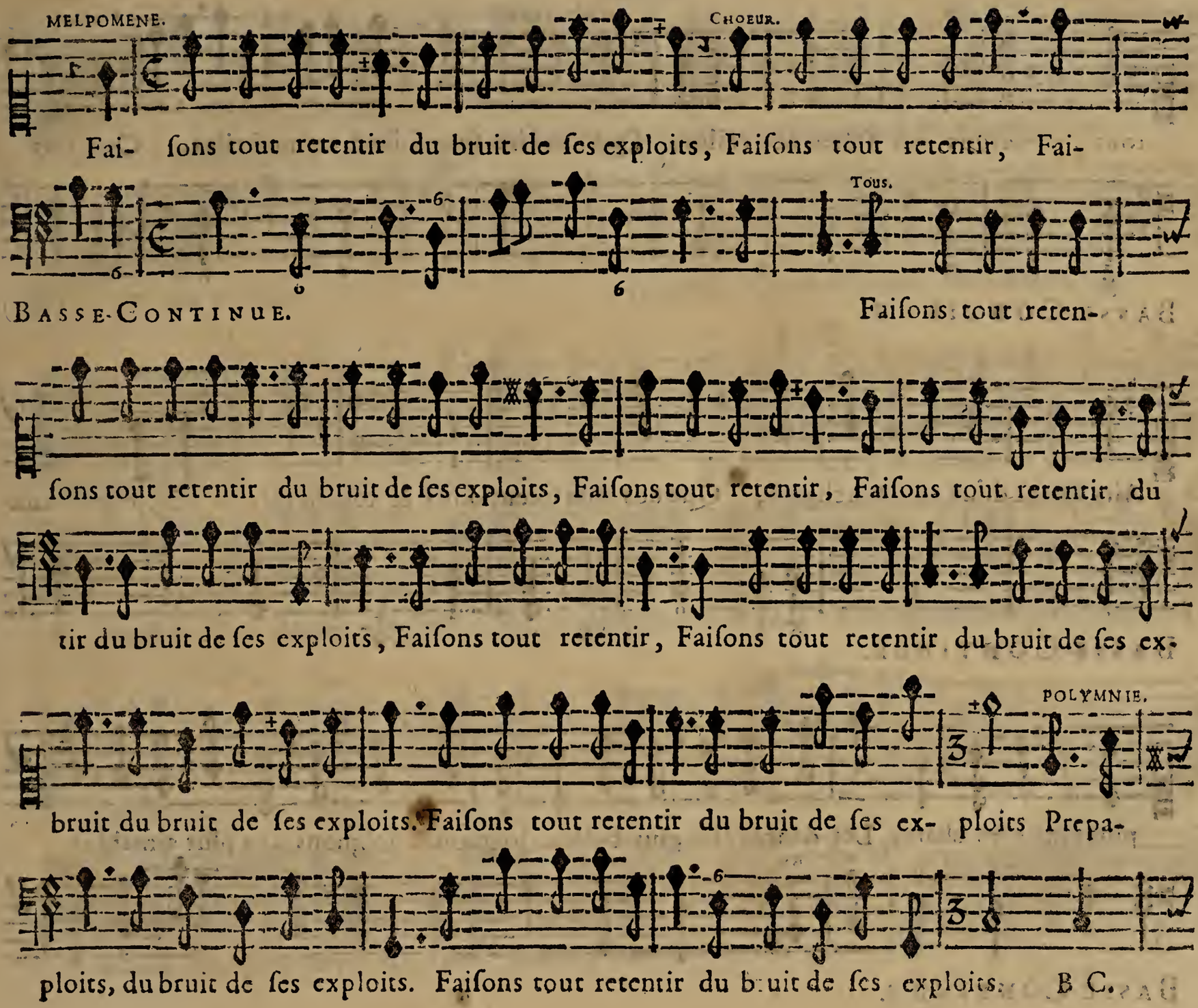


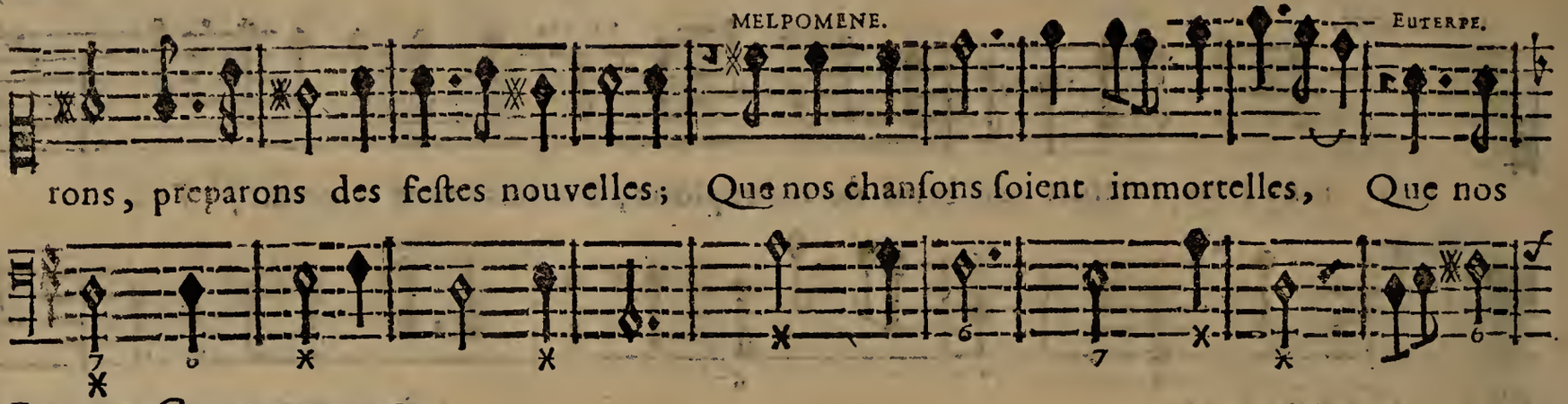
HAUT-BOIS.

BASSE-CONTINUE.

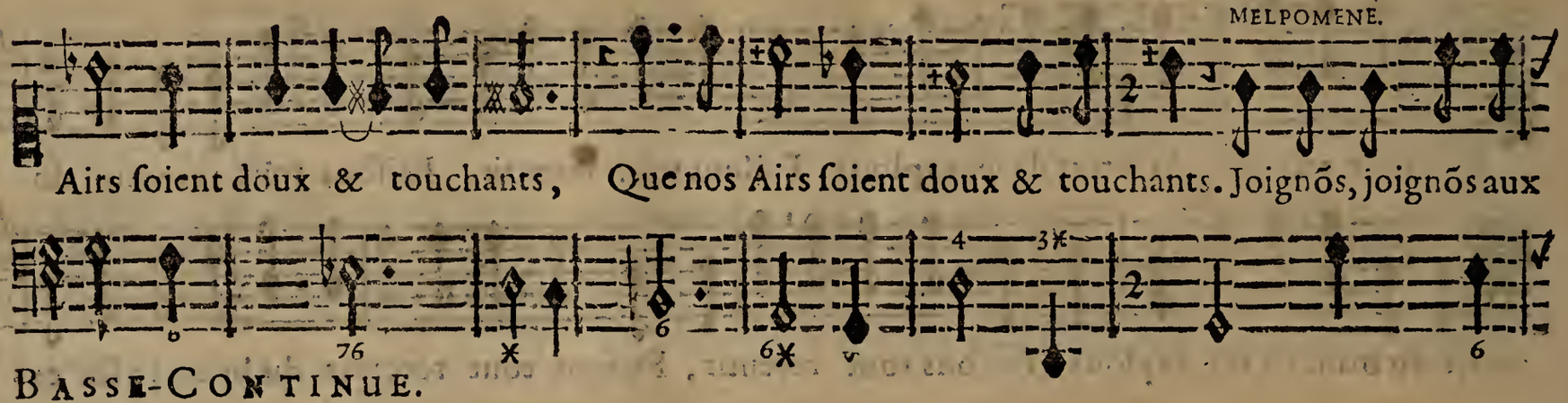


BASSE-CONTINUE.

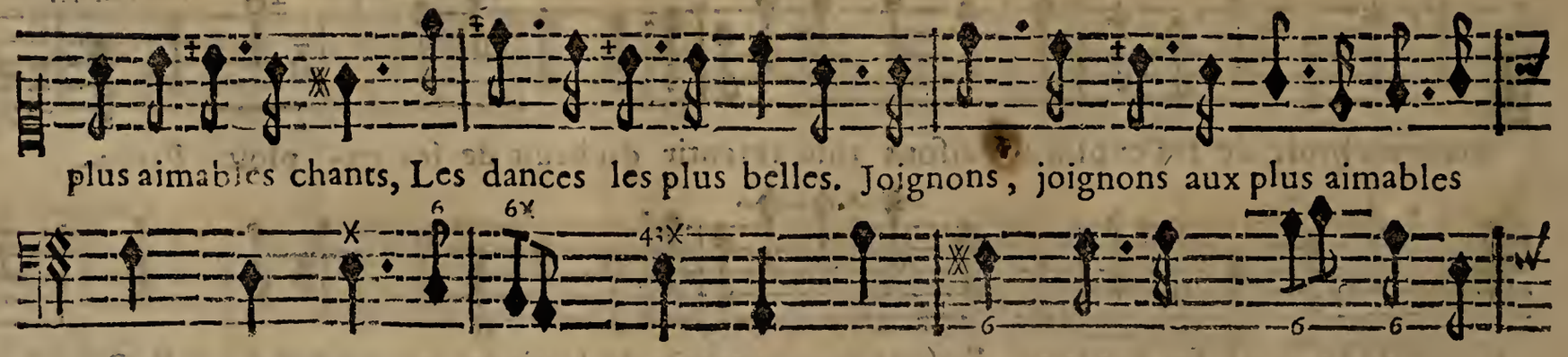

MELPOMENE.
CHOEUR.
Fai- ſons tout retentir du bruit de ſes exploits, Faiſons tout retentir, Fai-
TOUS.
BASSE-CONTINUE.
Faiſons tout reten-
ſons tout retentir du bruit de ſes exploits, Faiſons tout retentir, Faiſons tout retentir du
tir du bruit de ſes exploits, Faiſons tout retentir, Faiſons tout retentir du bruit de ſes ex-
POLYMNIE.
bruit du bruit de ſes exploits. Faiſons tout retentir du bruit de ſes ex- ploits Prepa-
ploits, du bruit de ſes exploits. Faiſons tout retentir du bruit de ſes exploits. B C.




BASSE-CONTINUE.

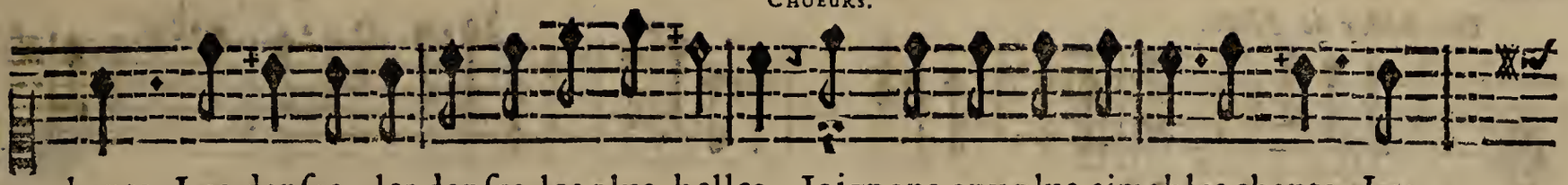



BASSE-CONTINUE.



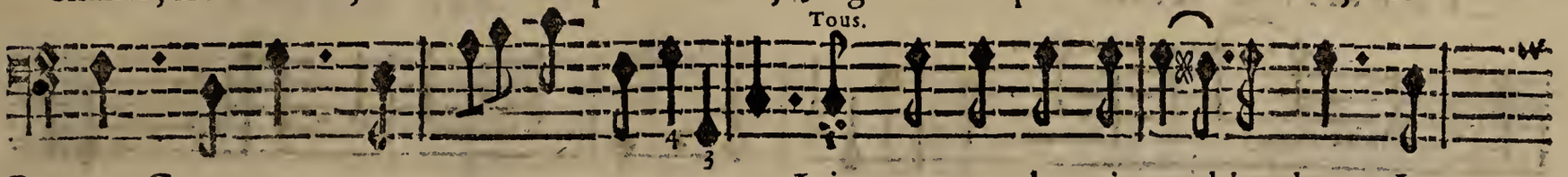

BASSE-CONTINUE.

CHOEURS.

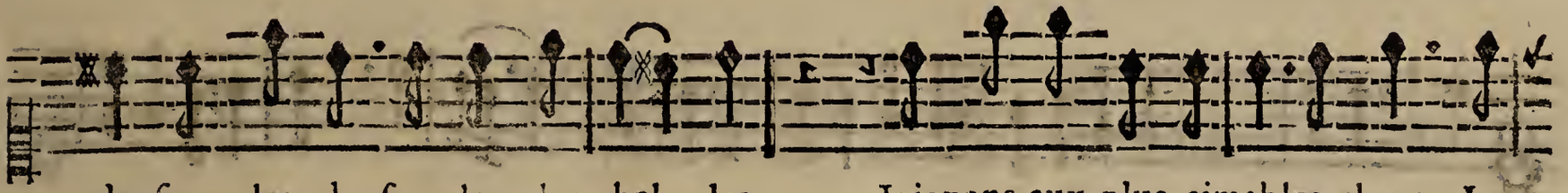


chants, Les danſes, les danſes les plus belles, Joignons aux plus aimables chants, Les

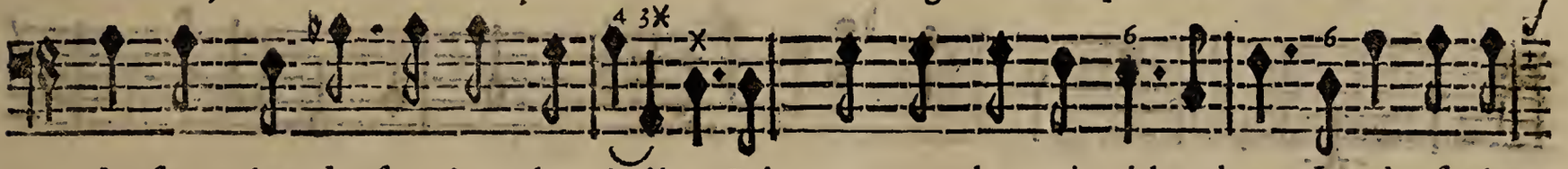
TOUS.



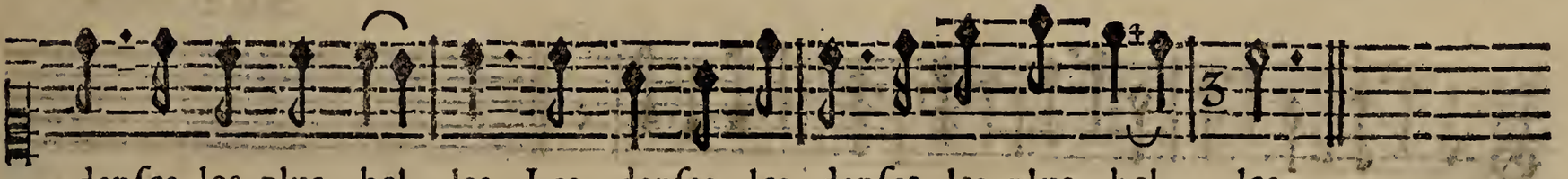
BASSE-CONTINUE. Joignons aux plus aima- bles chants, Les



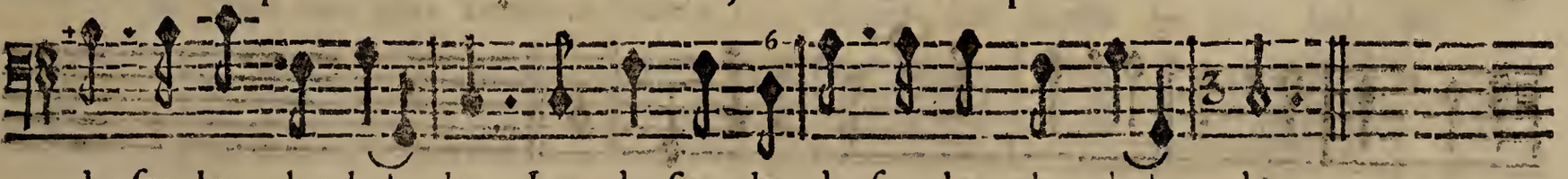
danſes, les danſes les plus bel- les. Joignons aux plus aimables chants, Les



danſes, les danſes les plus belles. Joignons aux plus aimables chants, Les danſes les

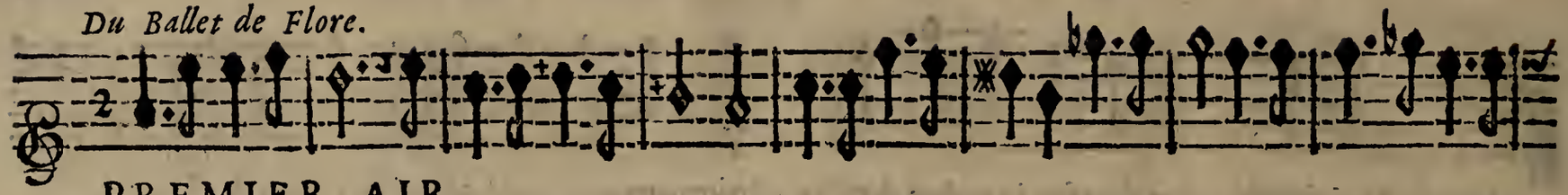


danſes les plus bel- les. Les danſes, les danſes les plus bel- les

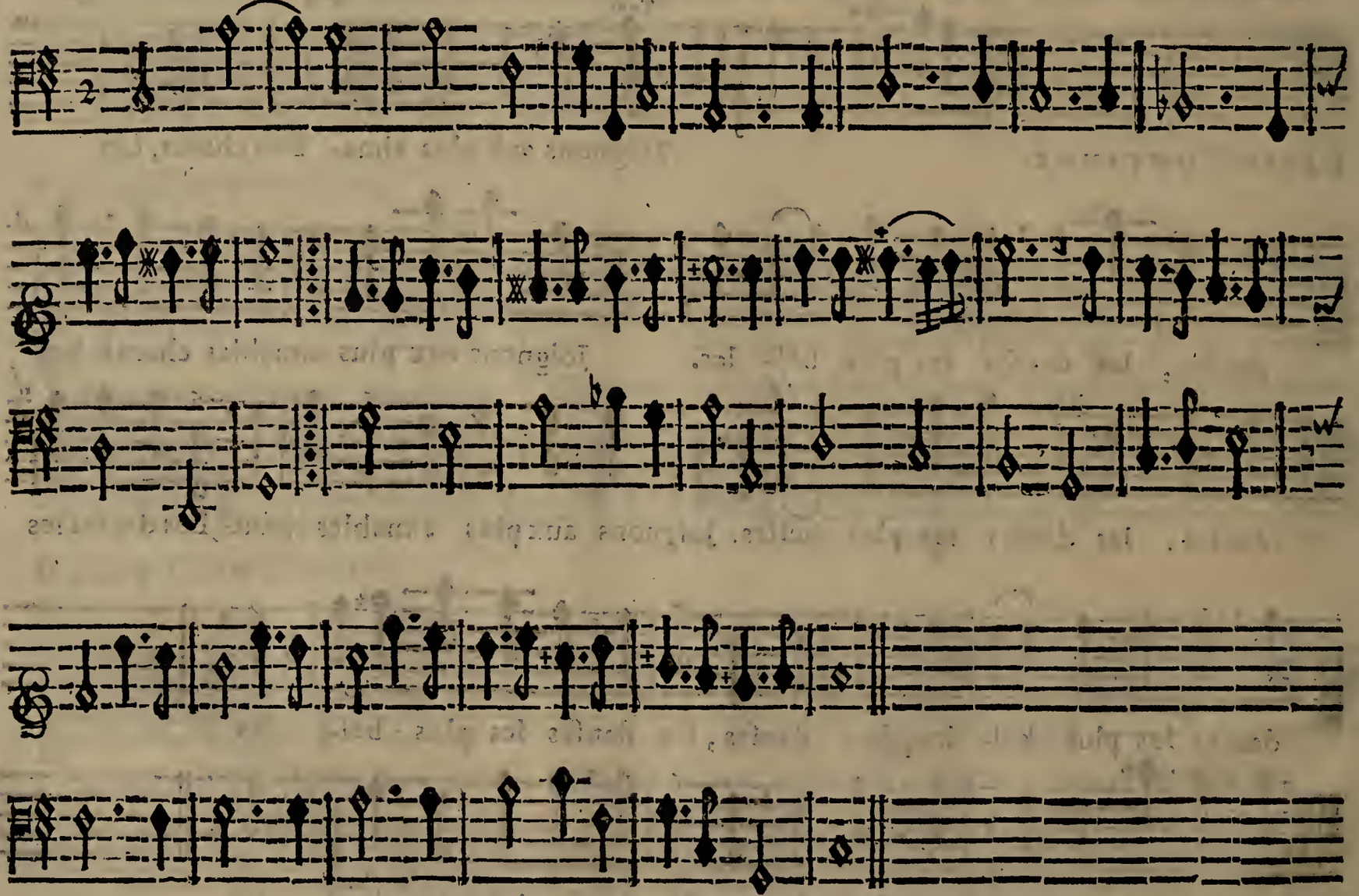


danſes les plus bel- les. Les danſes, les danſes les plus bel- les.

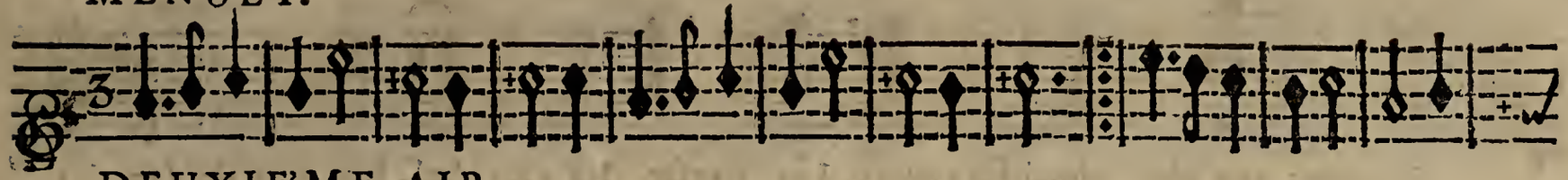
*Du Ballet de Flore.*



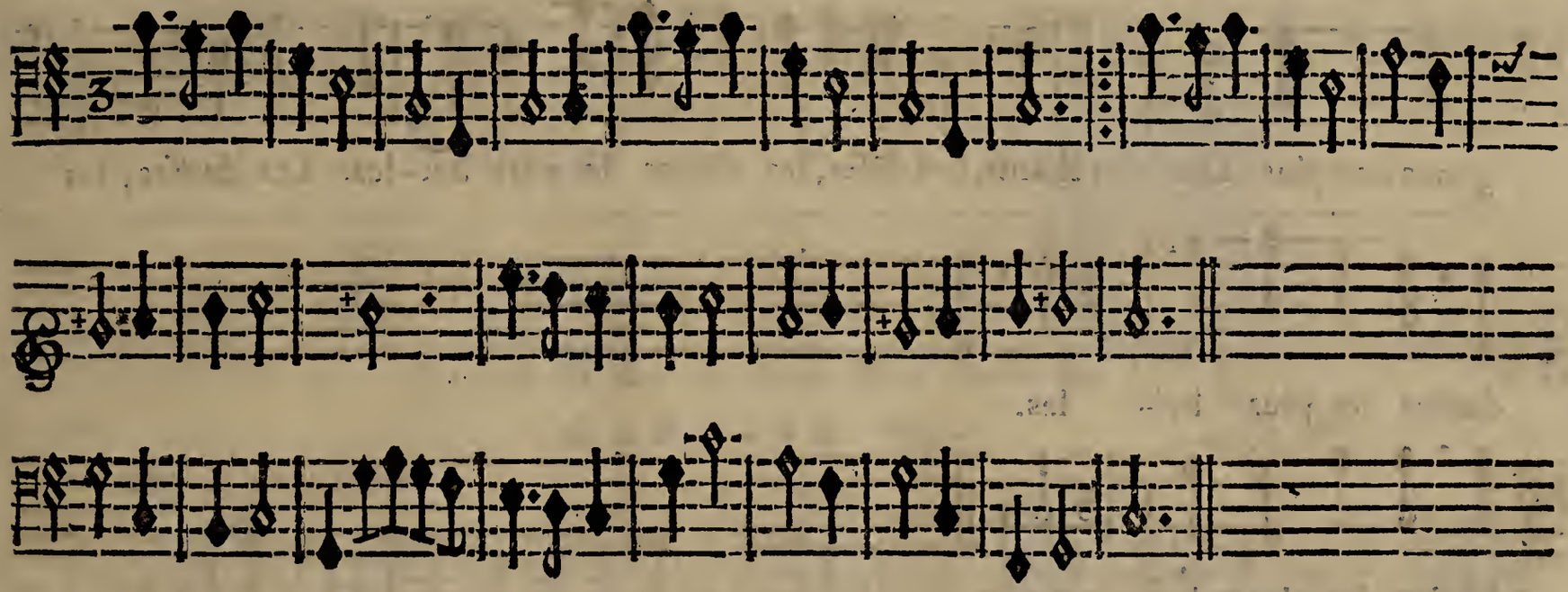
PREMIER AIR.



MENUET.



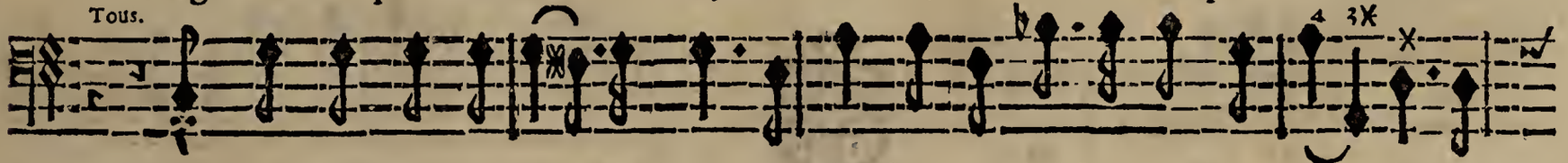
DEUXIE'ME AIR.



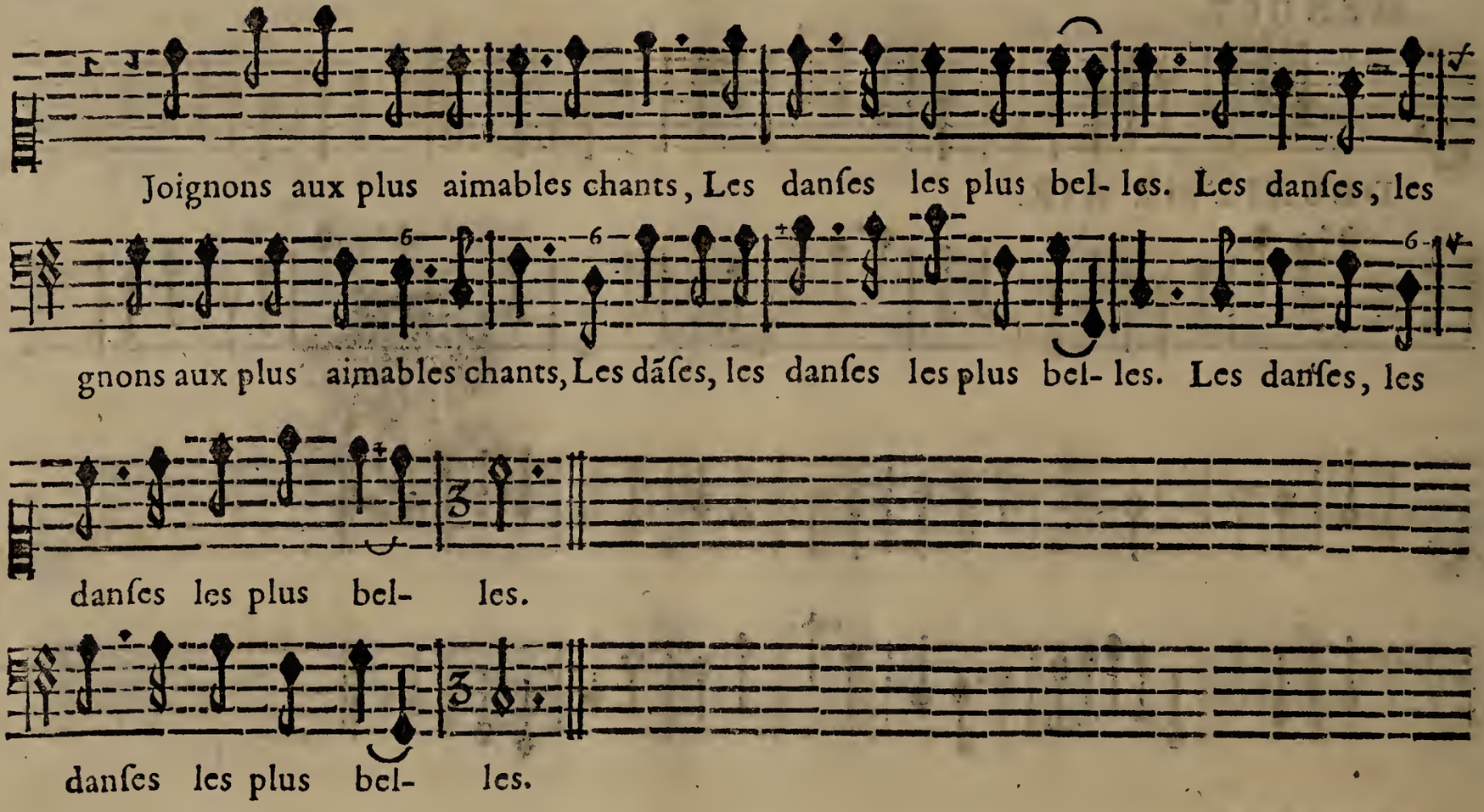
CHOEUR.

Joignons aux plus aimables chants, Les danſes, les danſes les plus bel- les.

Tous.



Joignons aux plus aima- bles chants, Les danſes, les danſes les plus bel- les. Joi-




*On reprend l'Ouverture page* j.

FIN DU PROLOGUE.

# FRAGMENTS DE Mr. DE LULLY,

## *BALLET.*

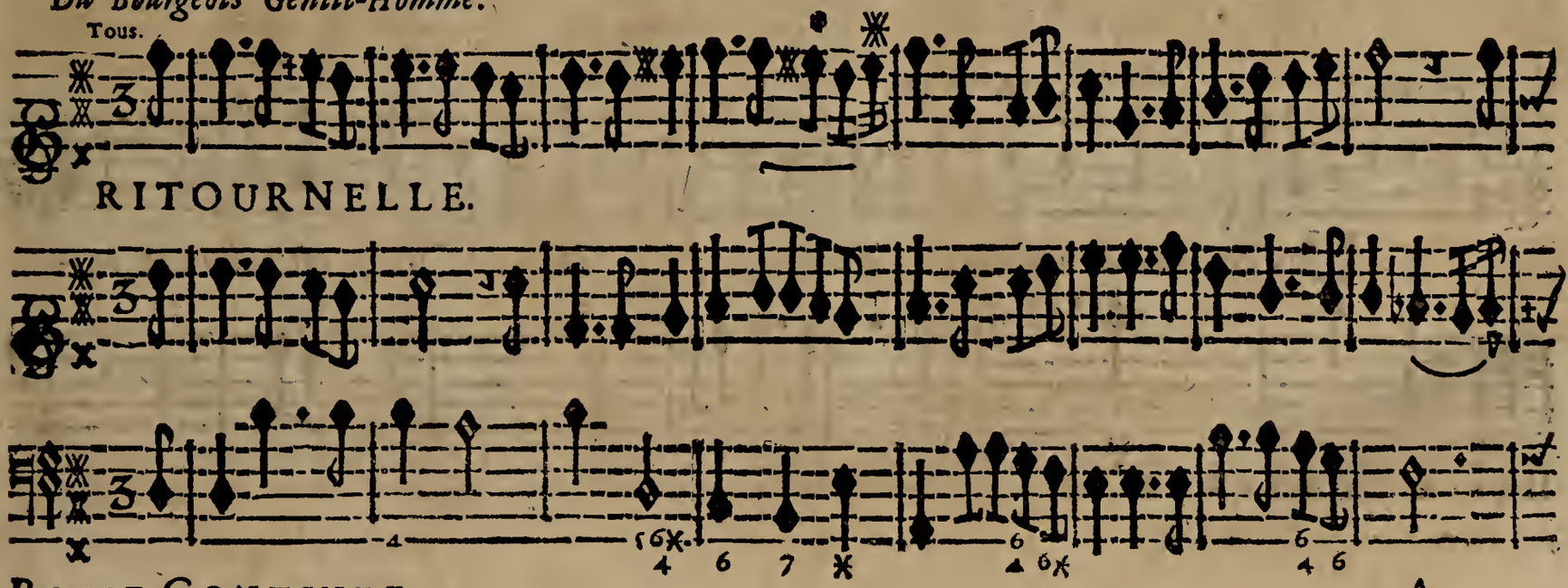
## PREMIERE ENTRE'E.

### SCENE PREMIERE.

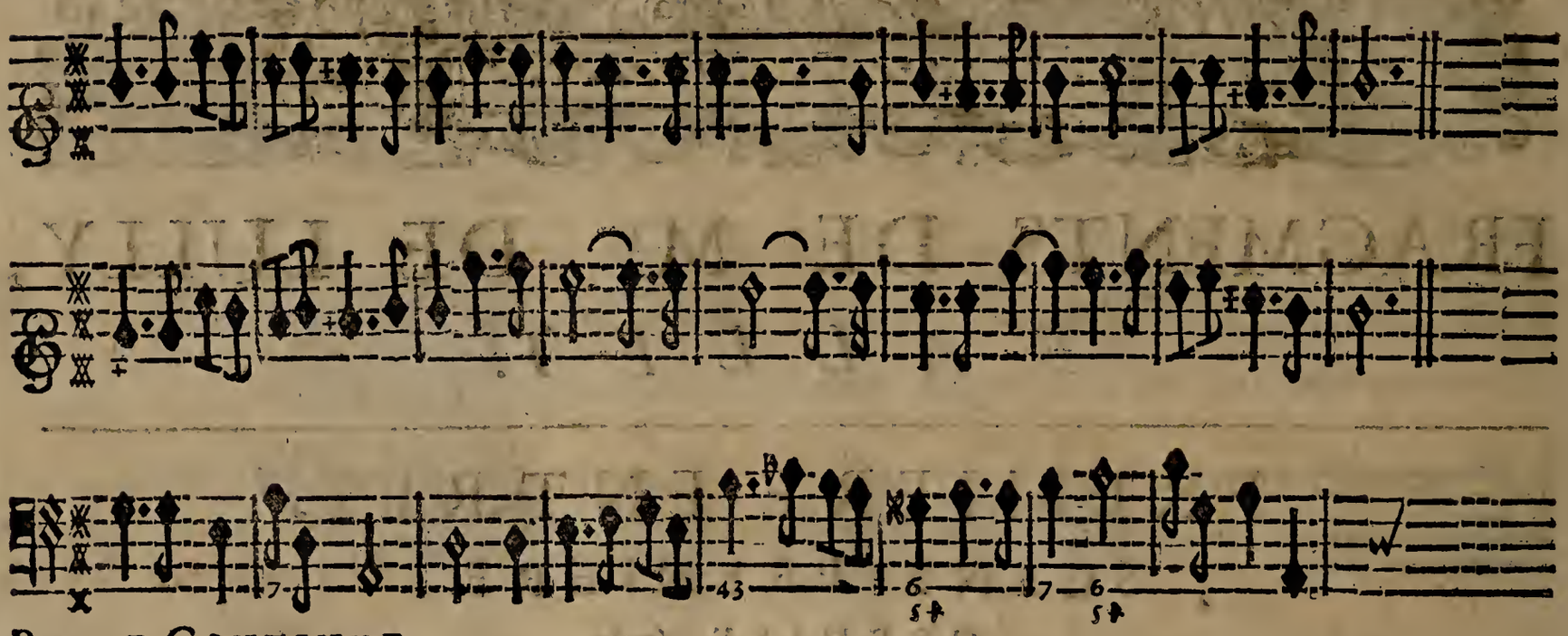
CEPHISE seule.

*Du Bourgeois Gentil-Homme.*

Tous.



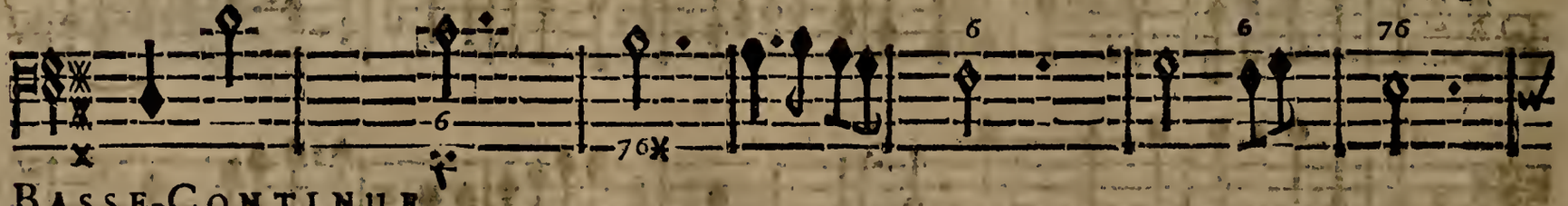

BASSE-CONTINUE.



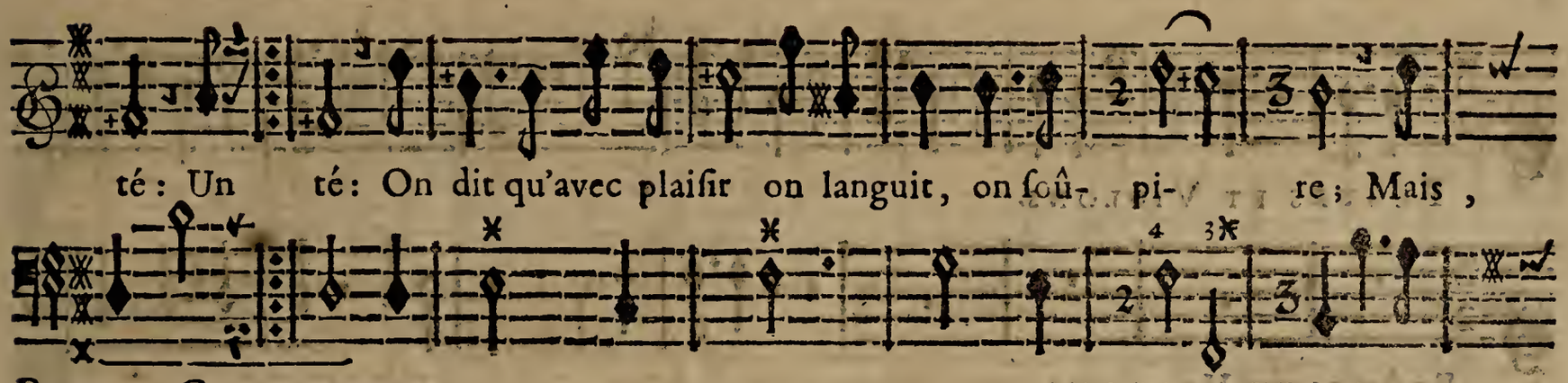
BASSE-CONTINUE.

CEPHISE.

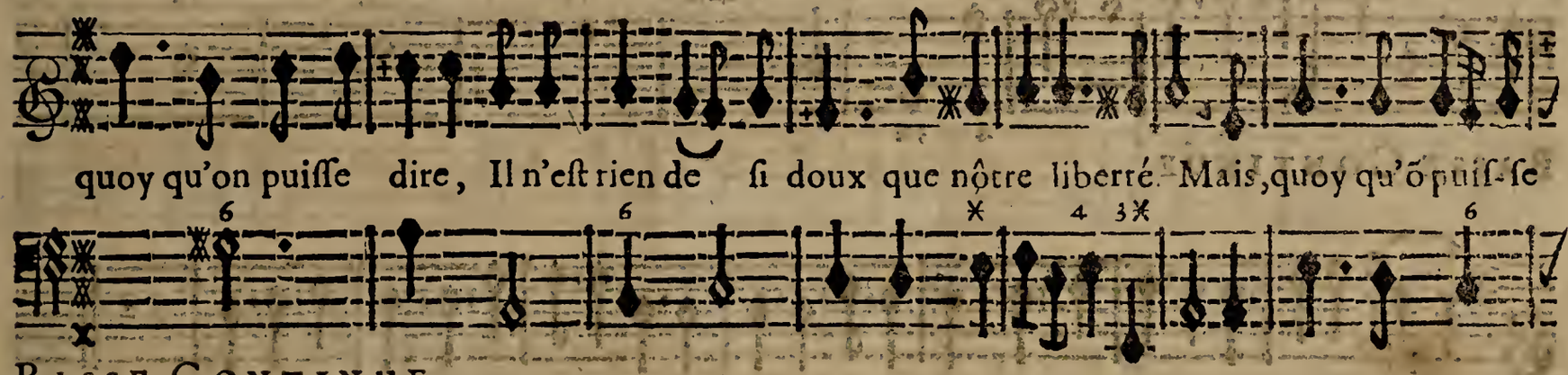
UN cœur dans l'amoureux Empire, De mille ſoins eſt toûjours agi-



BASSE-CONTINUE.

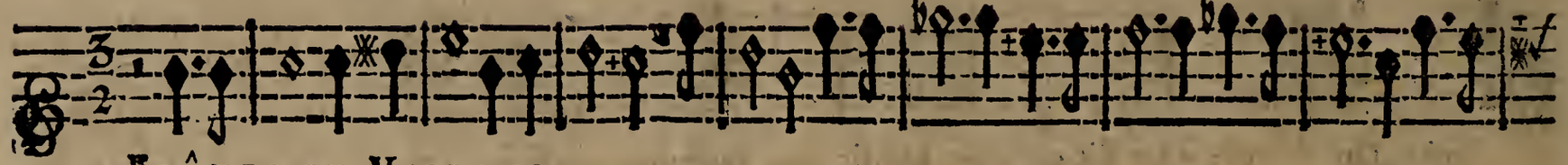



BASSE-CONTINUE.

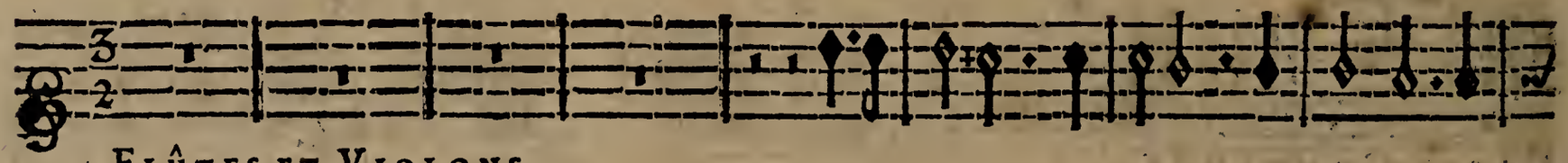



BASSE-CONTINUE.

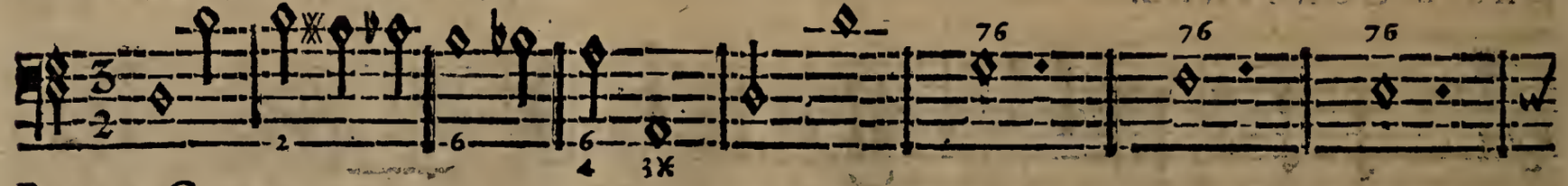
BASSE-CONTINUE.



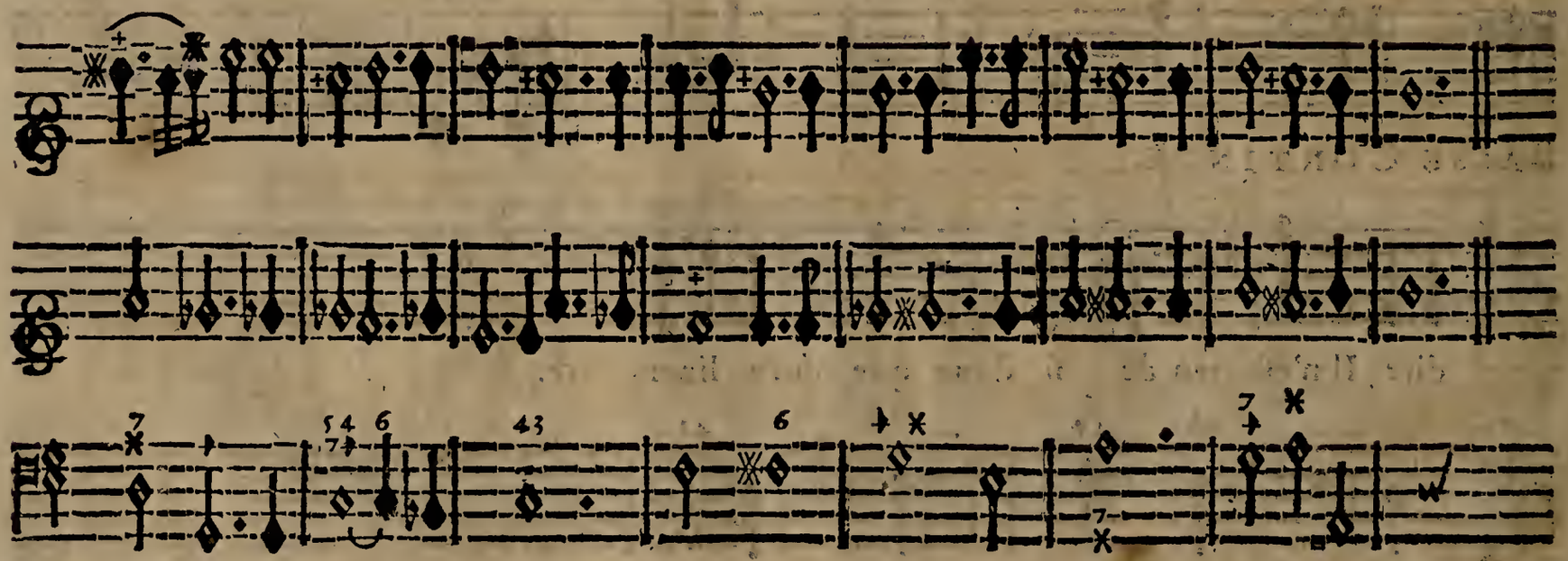
FLÛTES ET VIOLONS.



FLÛTES ET VIOLONS.



BASSE-CONTINUE.

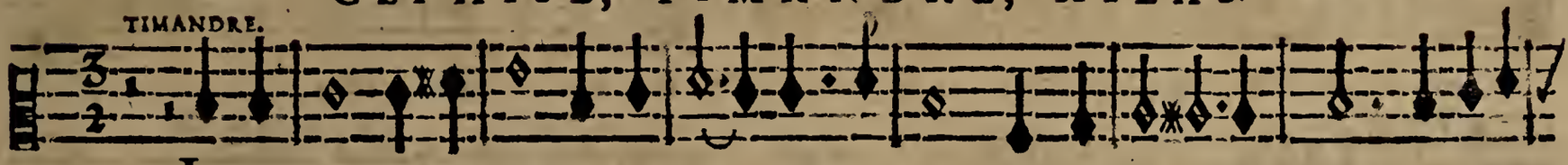


BASSE-CONTINUE.

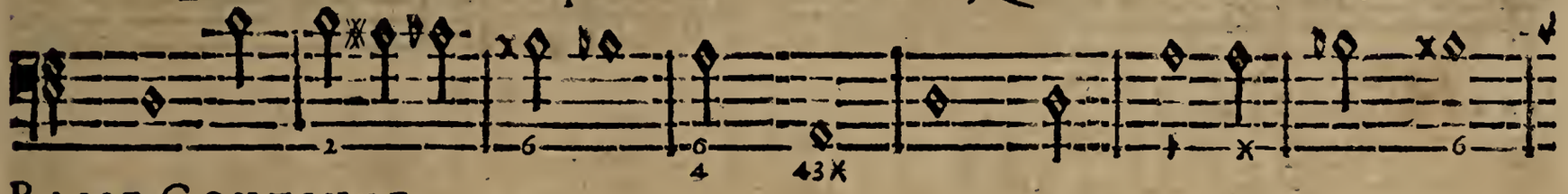
## SCENE II.

### CEPHISE, TIMANDRE, HILAS.

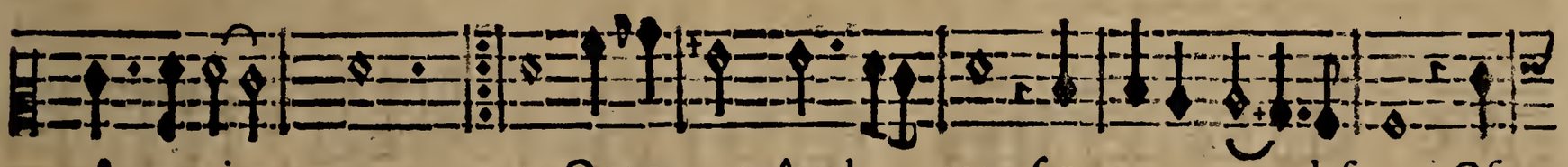
TIMANDRE.



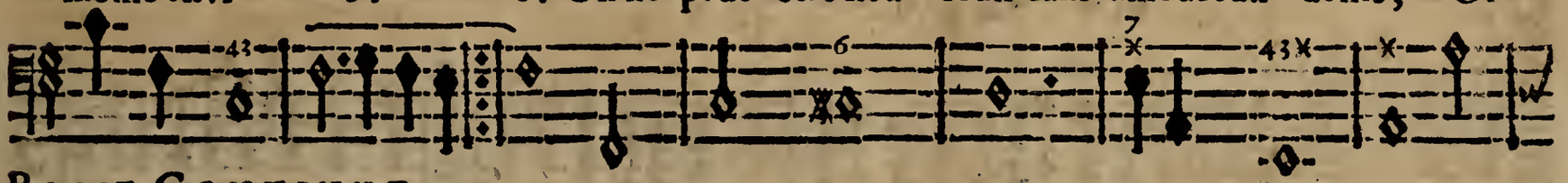
IL n'eſt rien de ſi doux que les ten- dres ardeurs, Qui ſont vivre deux cœurs dãs une



BASSE-CONTINUE.

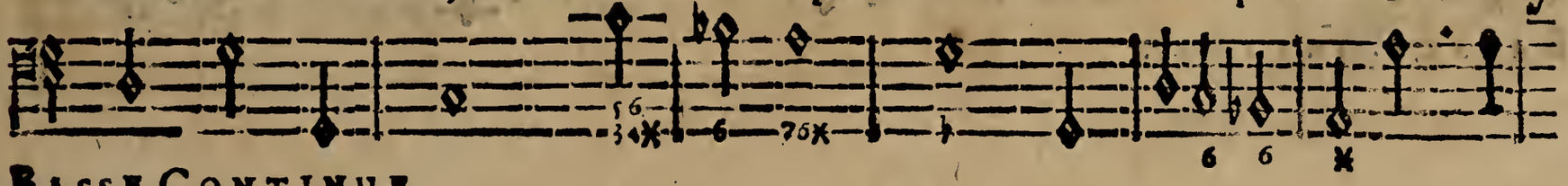


même envi- e: e: On ne peut être heu- reux ſans amoureux deſirs, Oſ-

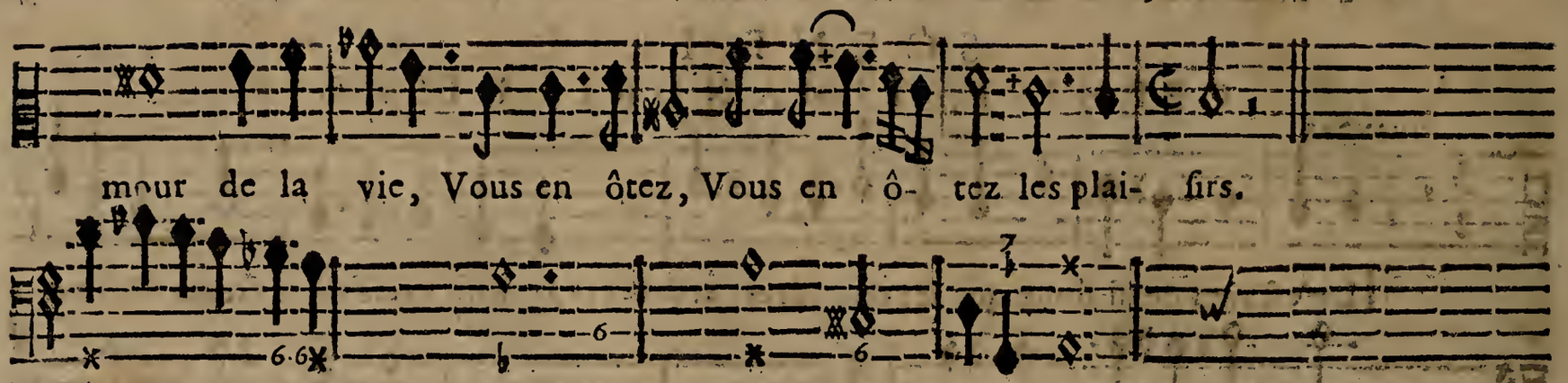


BASSE-CONTINUE.

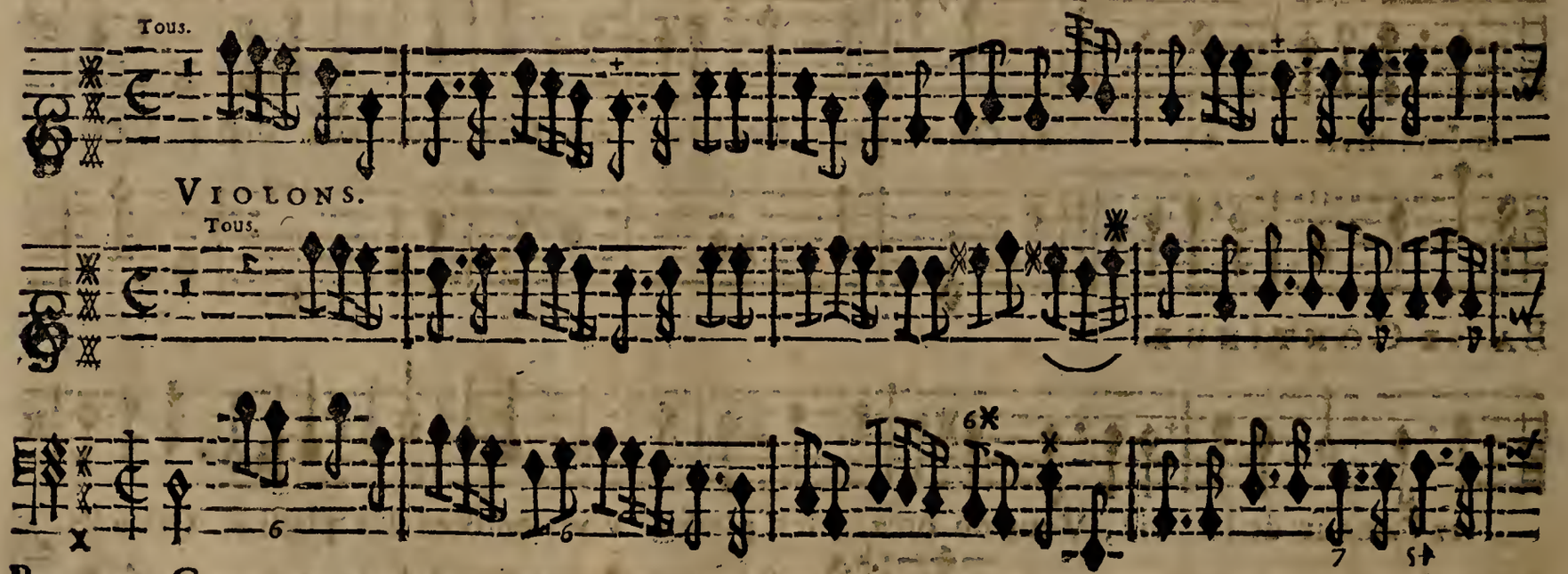
tez l'amour de la vie, Vous en ôtez les plaiſirs. Vous en ôtez les plaiſirs. Oſtez l'a-



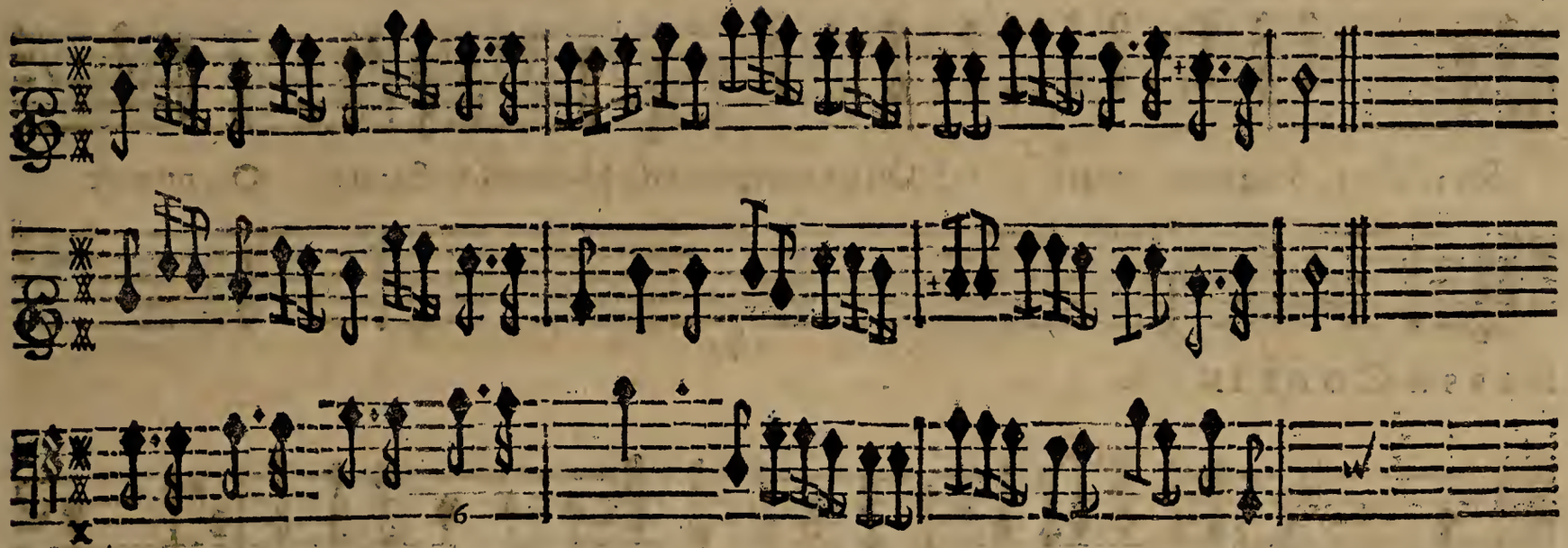
BASSE-CONTINUE.



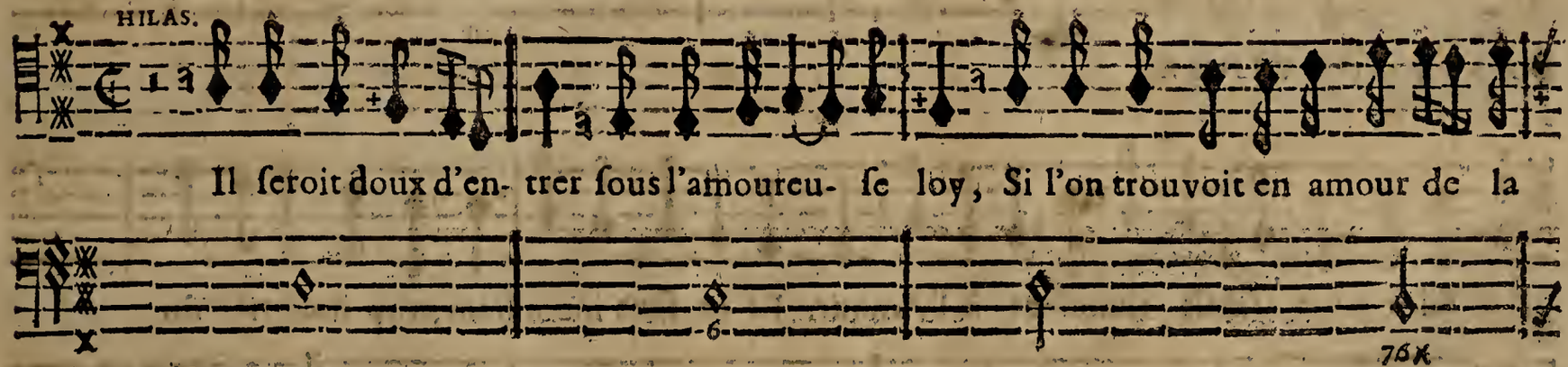

BASSE-CONTINUE.




BASSE-CONTINUE.

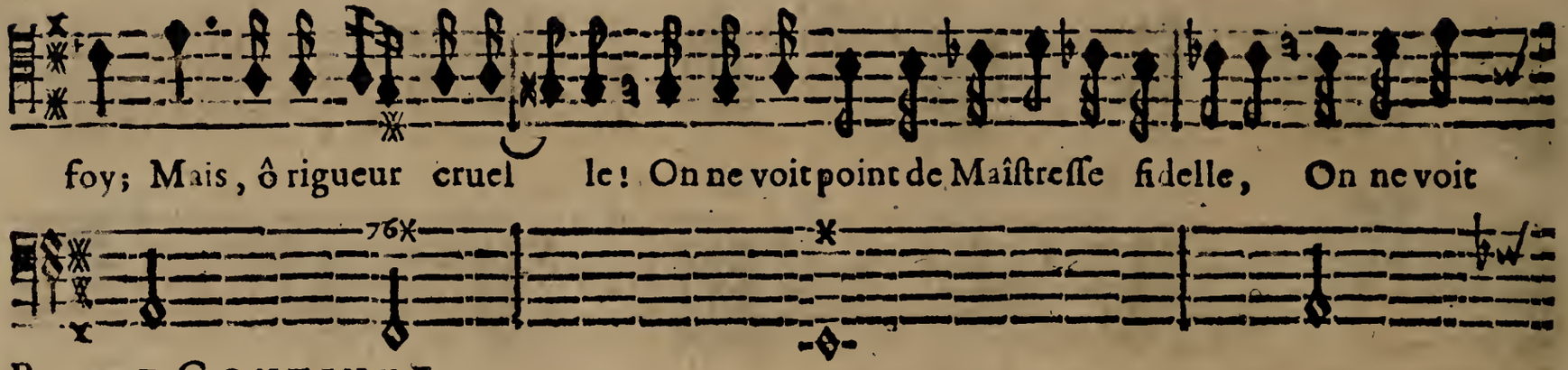


BASSE-CONTINUE.



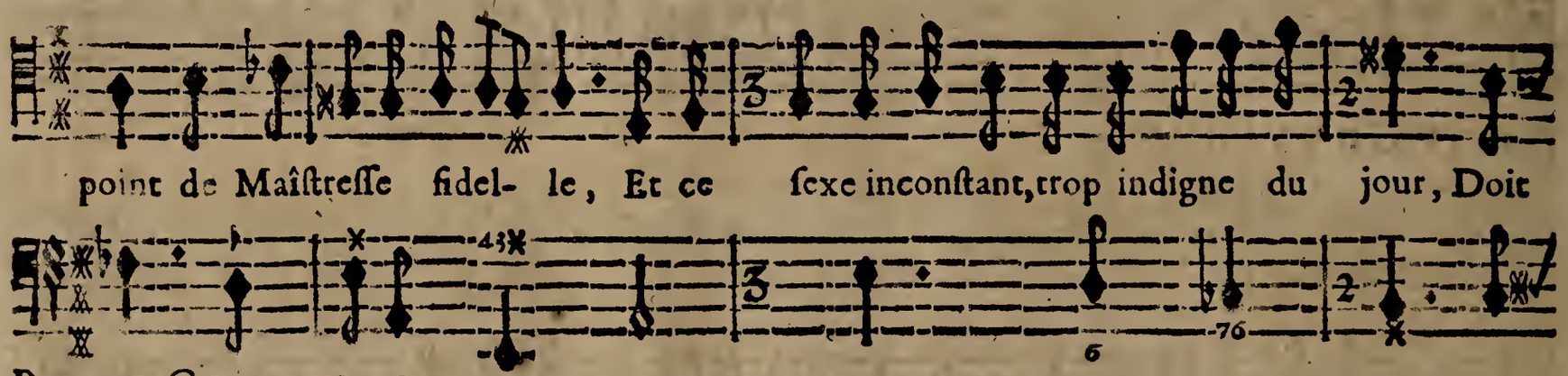



BASSE-CONTINUE.



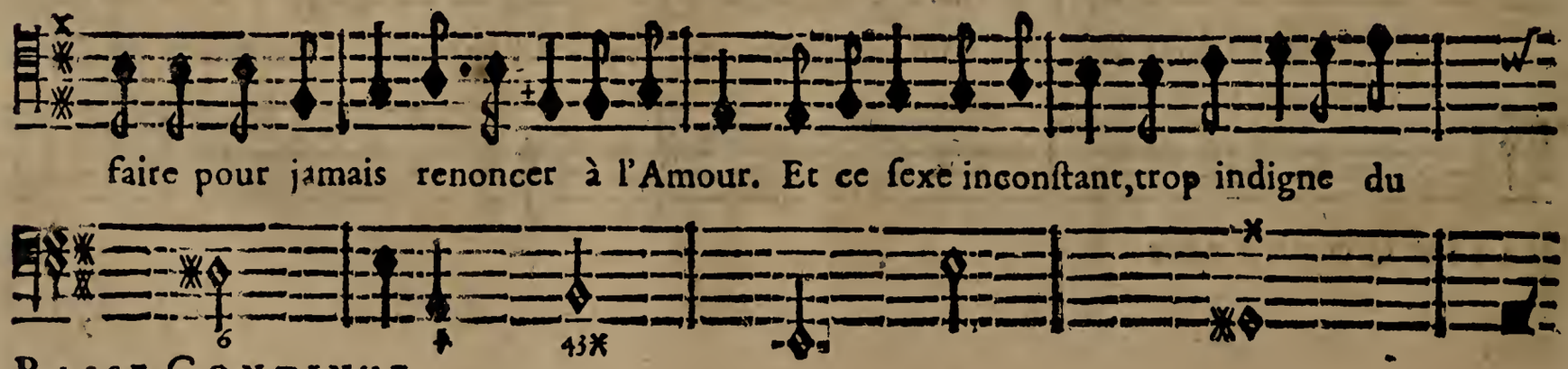
foy; Mais, ô rigueur cruel le! On ne voit point de Maîſtreſſe fidelle, On ne voit

BASSE-CONTINUE.



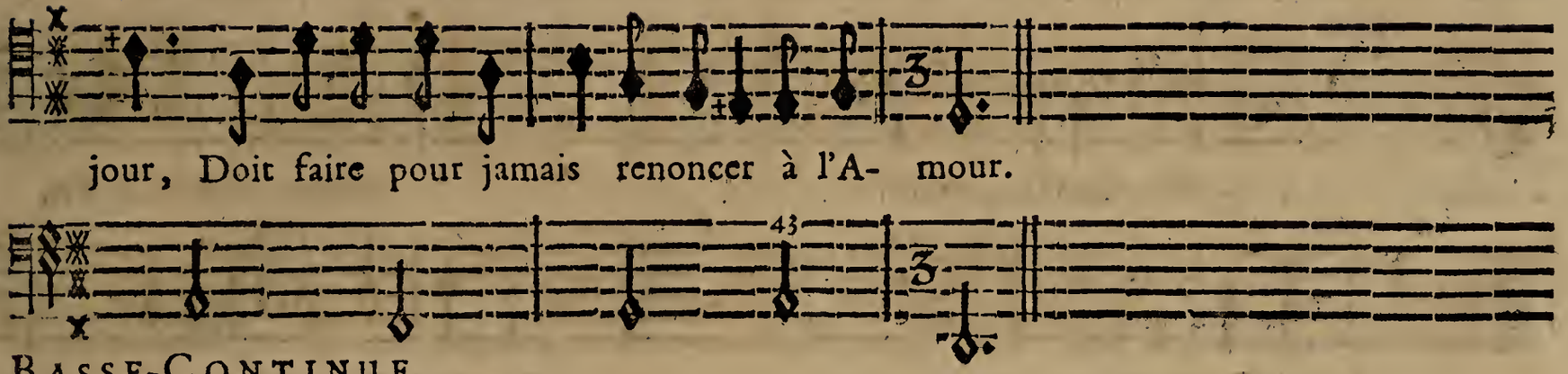
point de Maîſtreſſe fidel- le, Et ce ſexe inconſtant, trop indigne du jour, Doit

BASSE-CONTINUE.



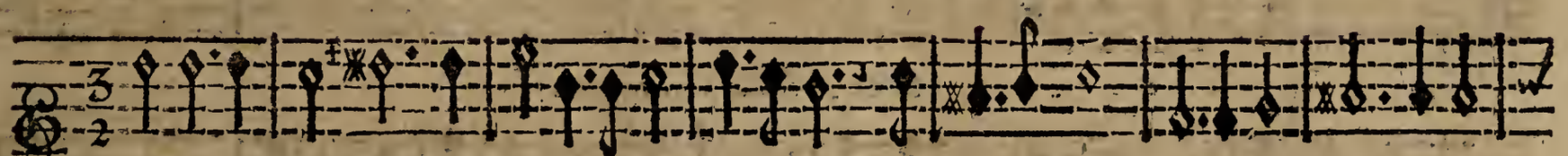
faire pour jamais renoncer à l'Amour. Et ce ſexe inconſtant, trop indigne du

BASSE-CONTINUE.

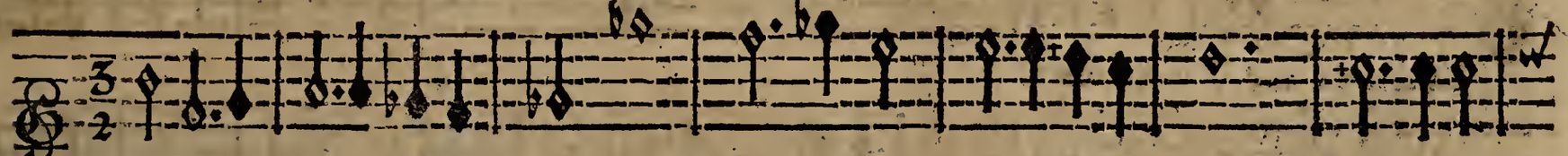


jour, Doit faire pour jamais renoncer à l'A- mour.

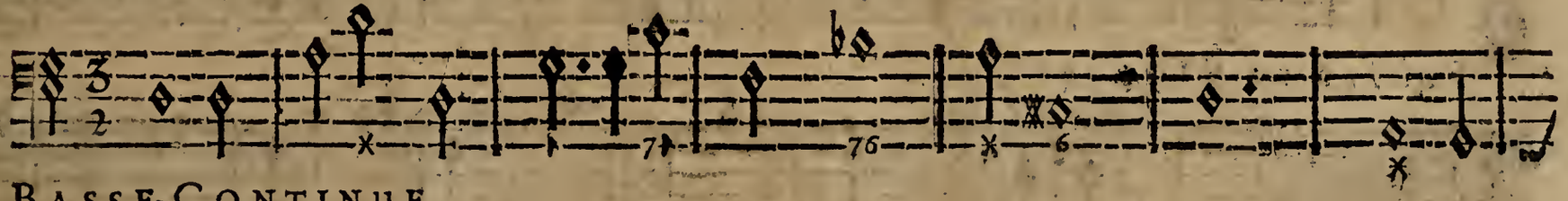
BASSE-CONTINUE.



FLÛTES ET VIOLONS.

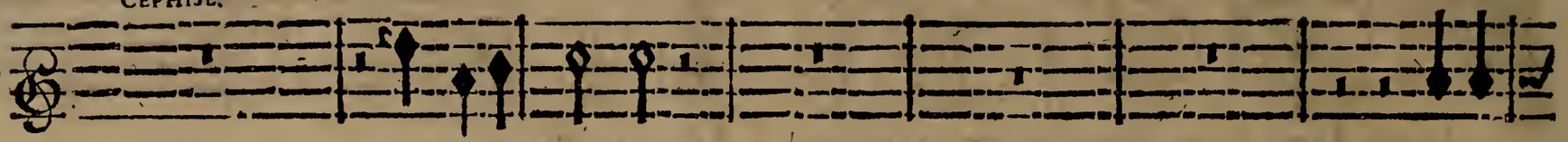


FLÛTES ET VIOLONS.



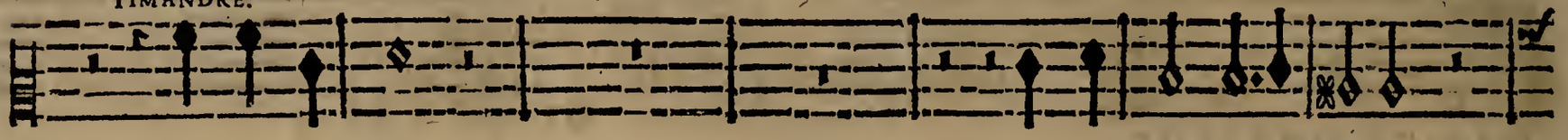
BASSE-CONTINUE.

CEPHISE.



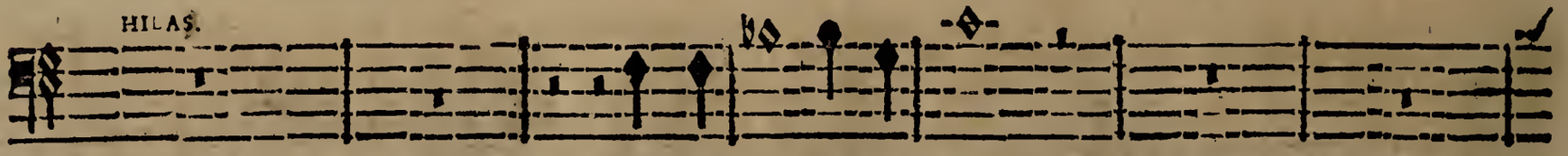
Franchiſe heureuſe! Que tu

TIMANDRE.

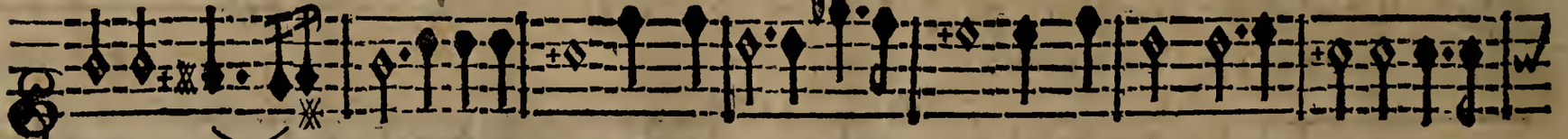


Aimable ardeur! Que tu m'es pretieuſe!

HILAS.

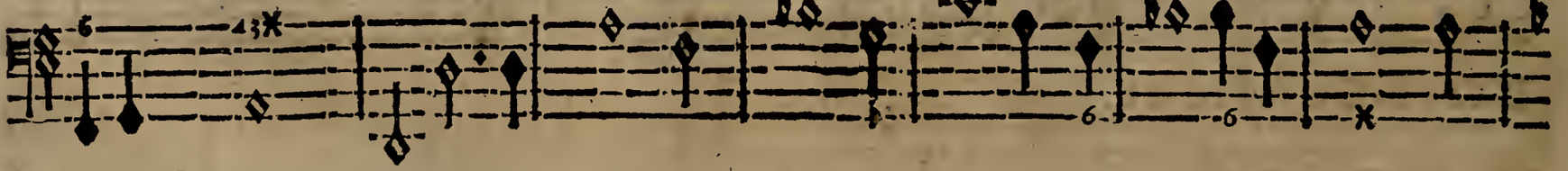


Sexe, Sexe, trompeur!

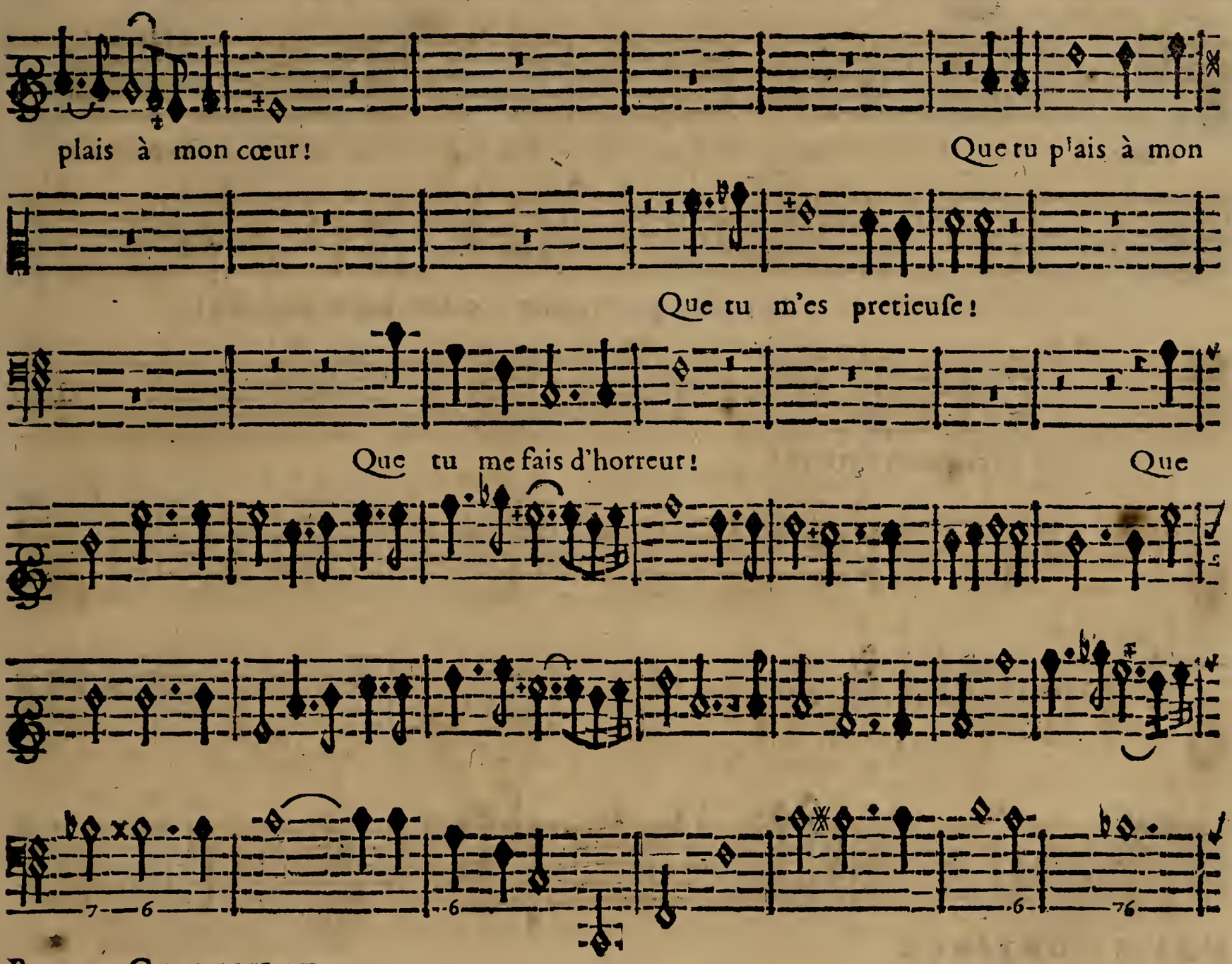


FLÛTES ET VIOLONS.

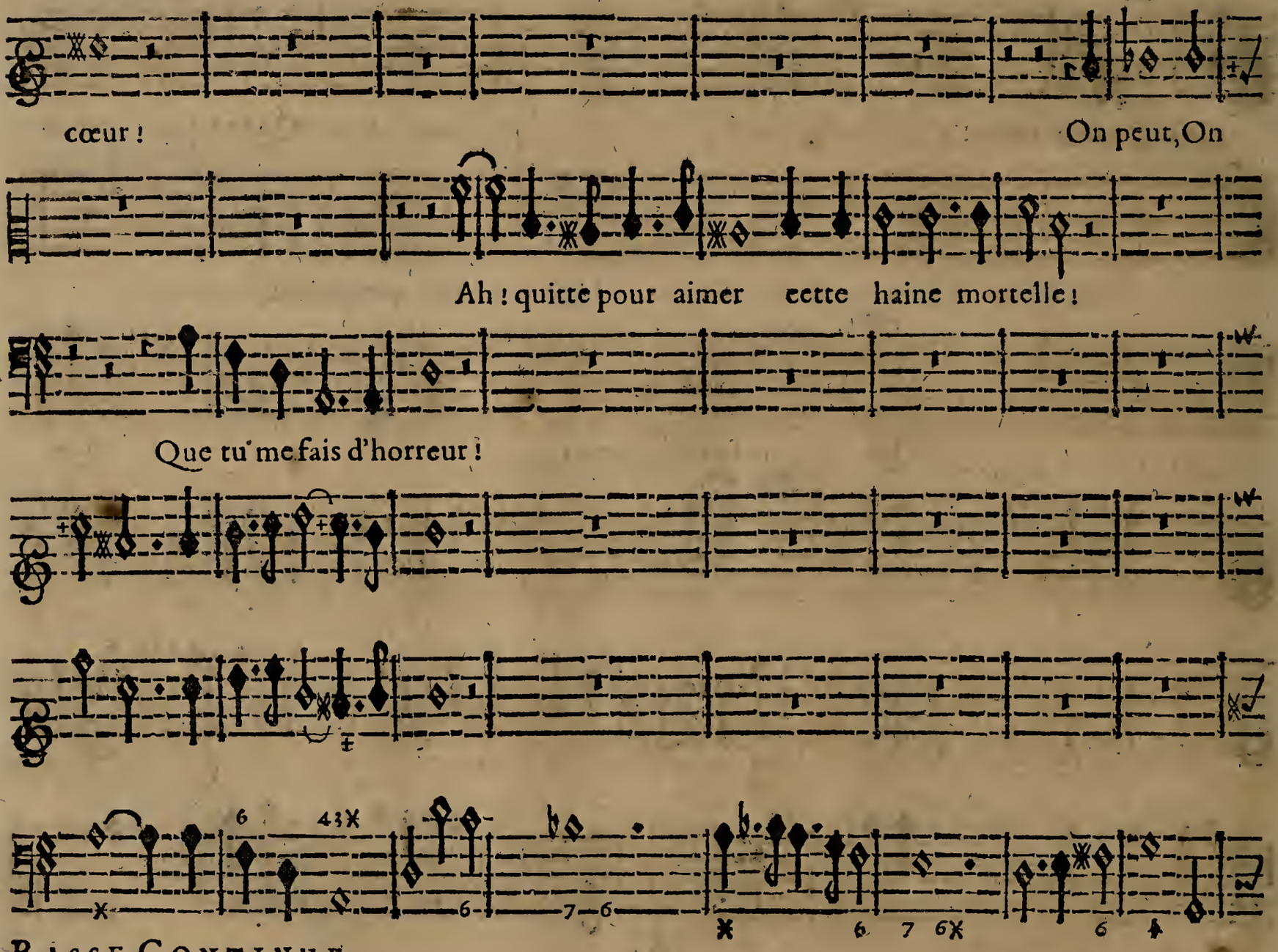
FLÛTES ET VIOLONS.



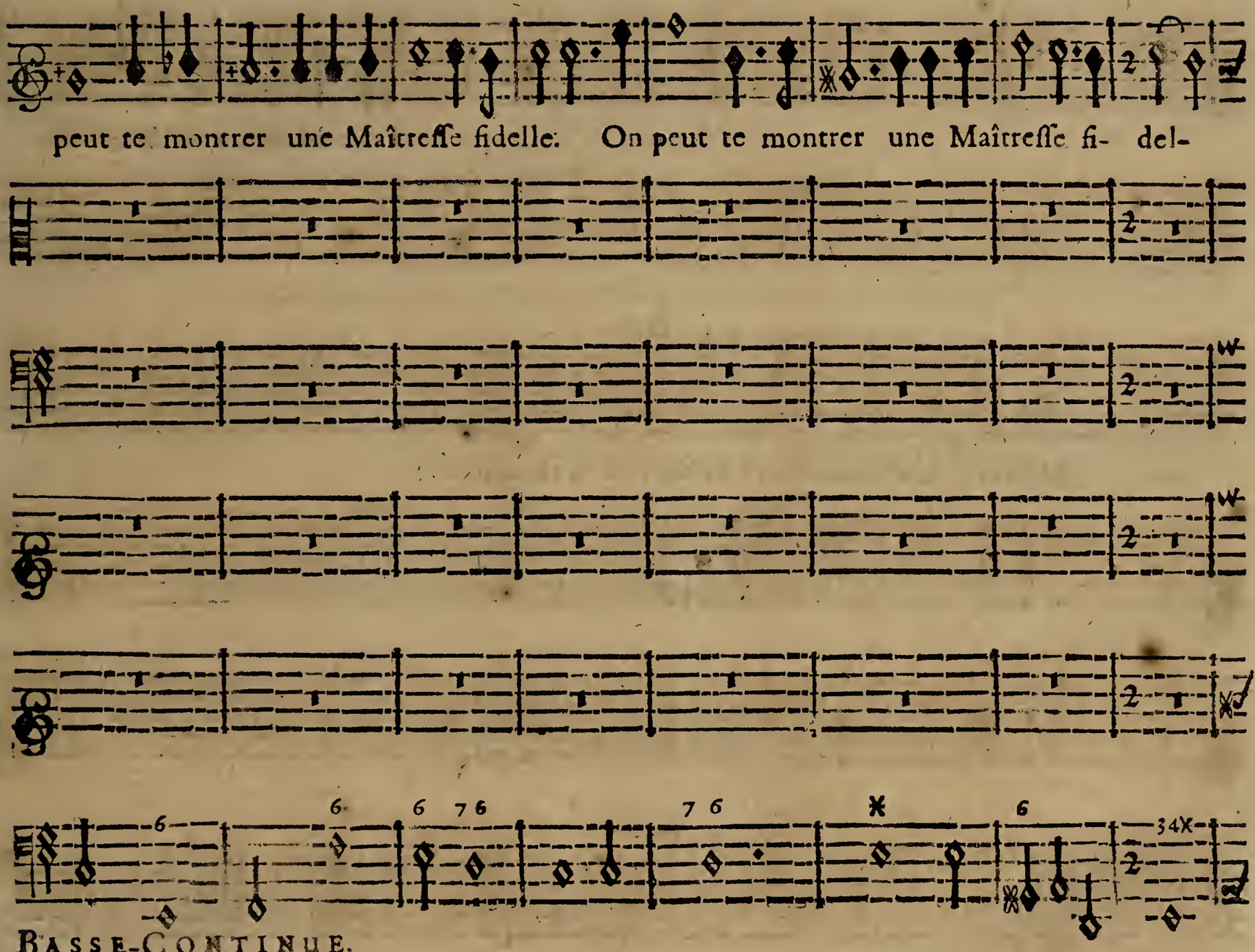
BASSE-CONTINUE.



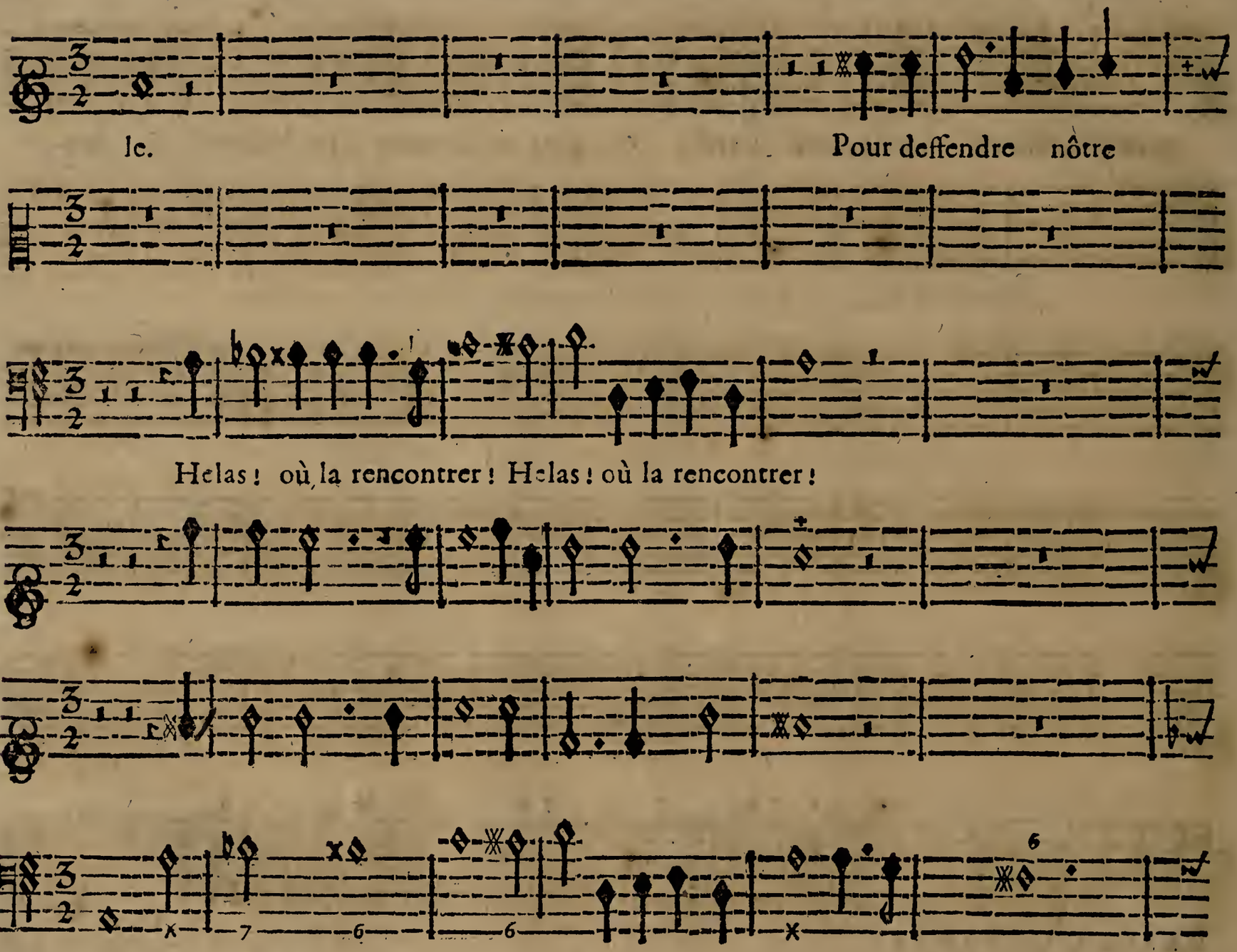

BASSE-CONTINUE.



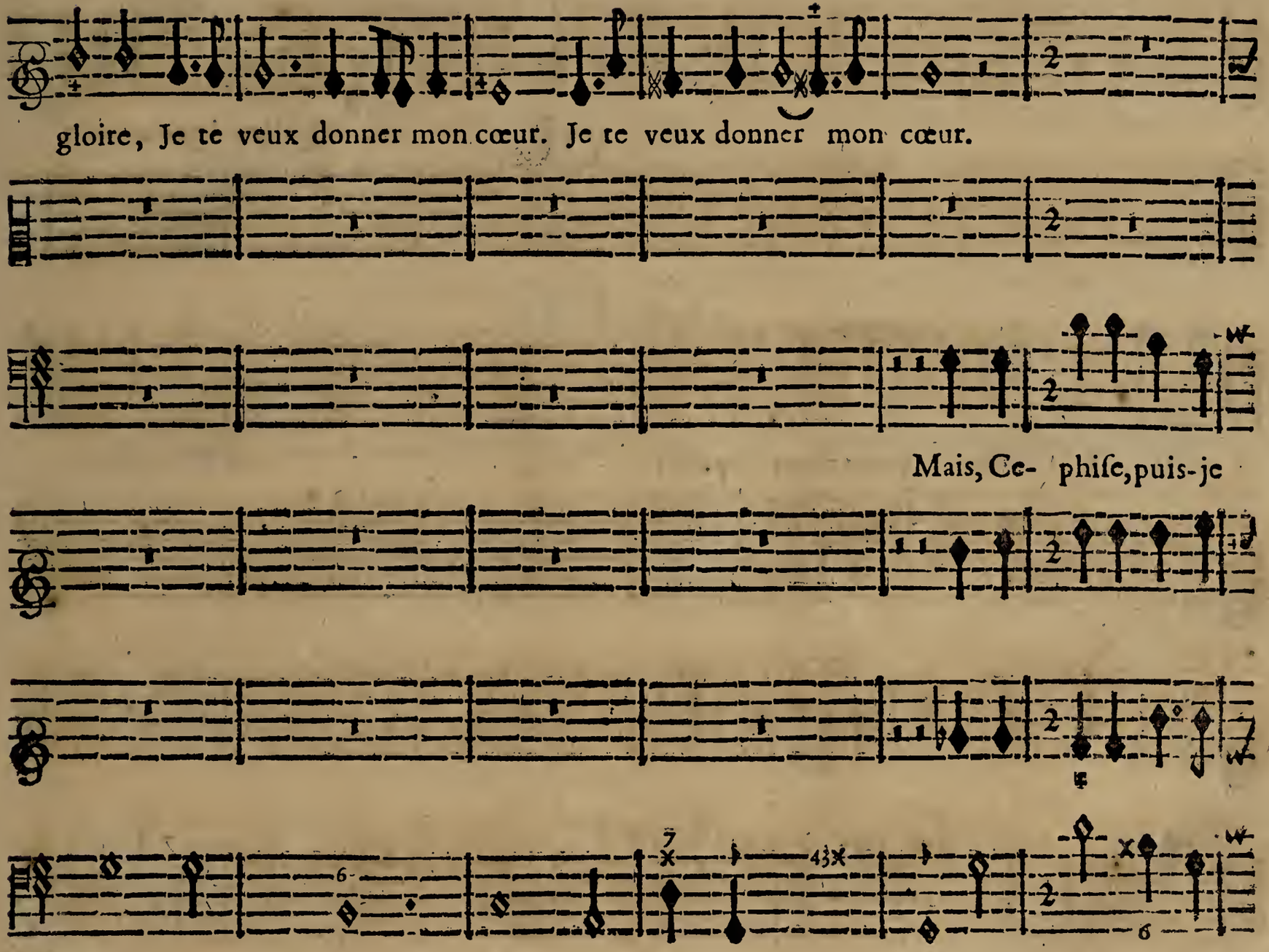

BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE

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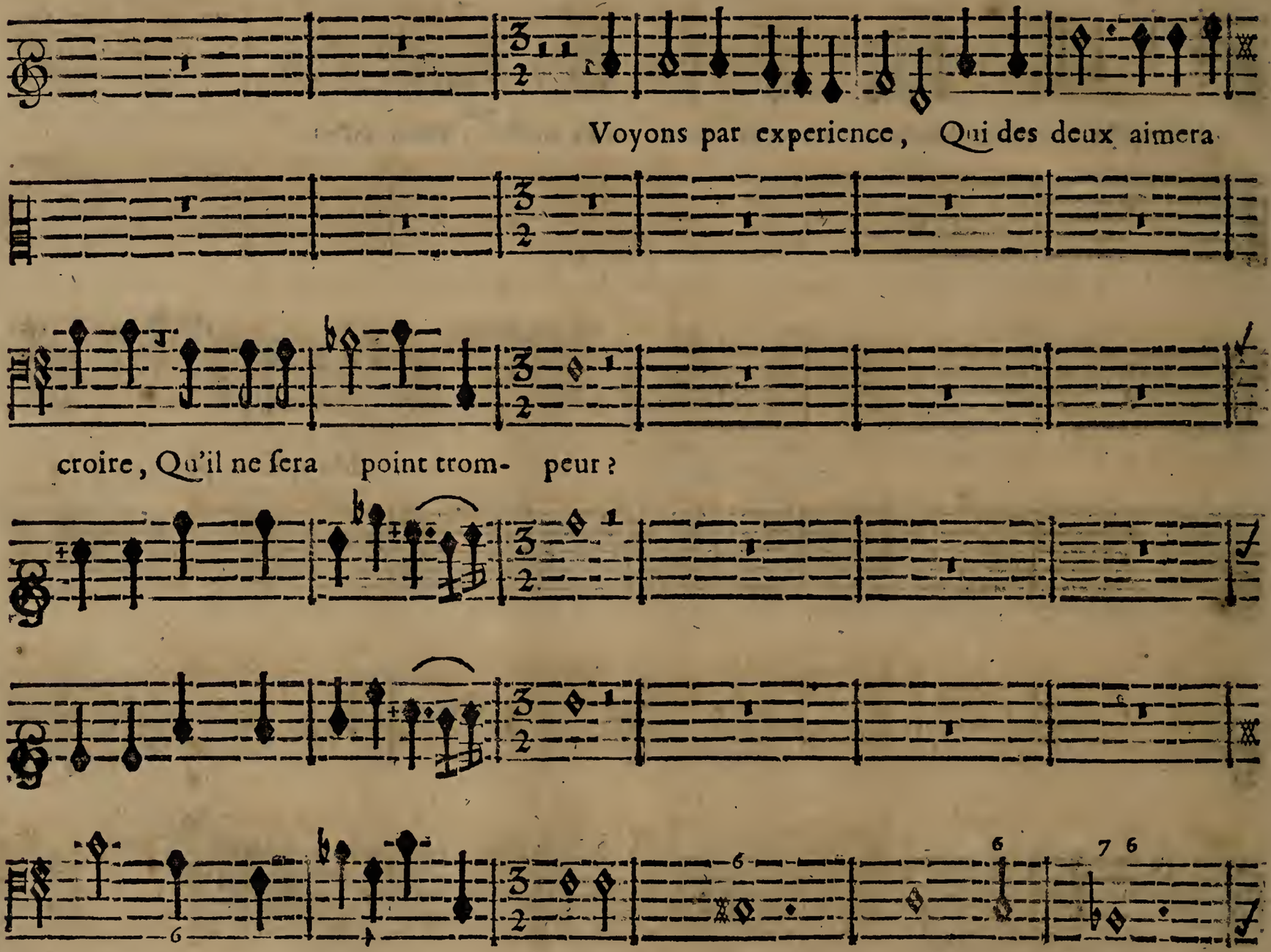


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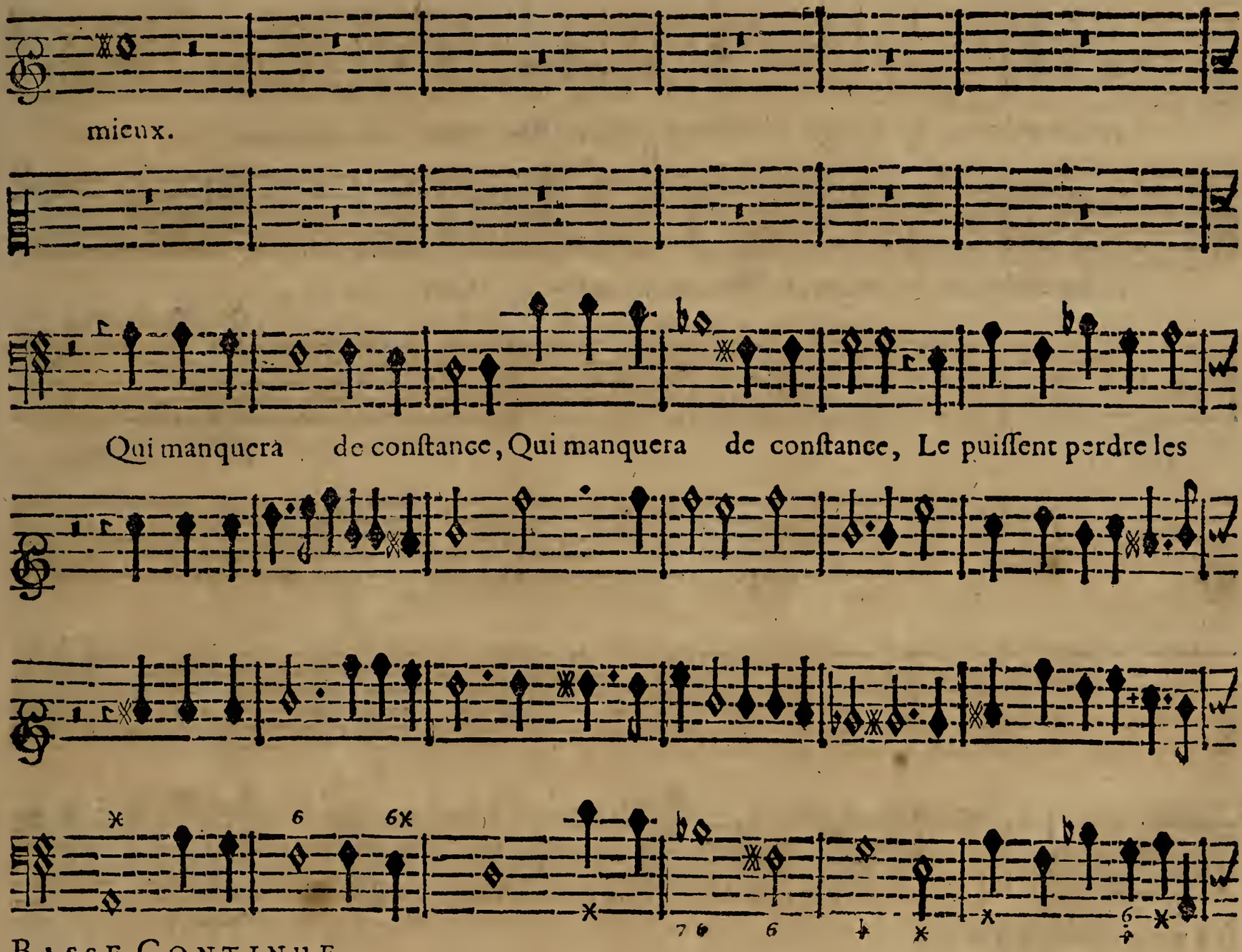
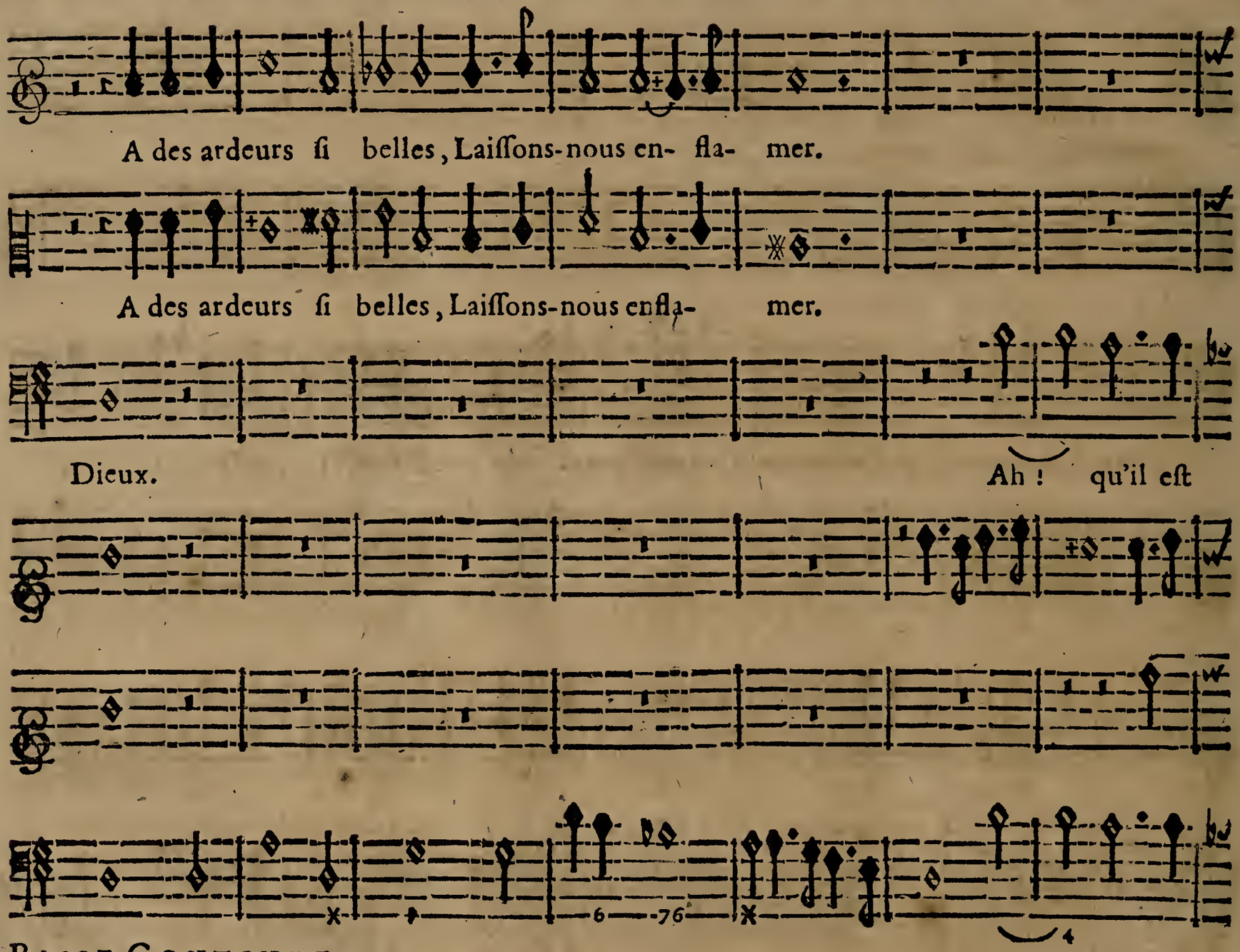

mieux.
Qui manquera de conſtance, Qui manquera de conſtance, Le puiſſent perdre les
BASSE CONTINUE.

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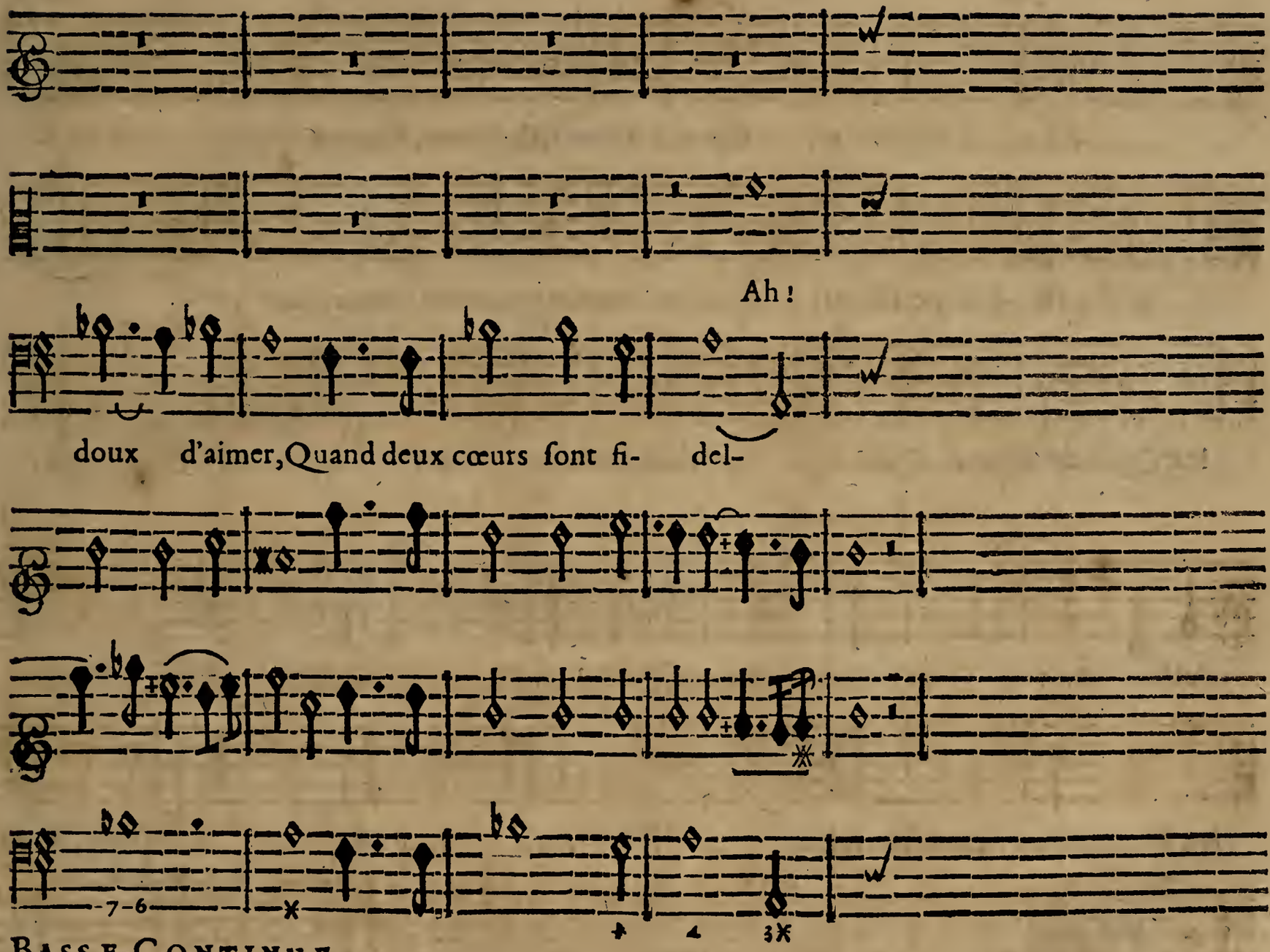
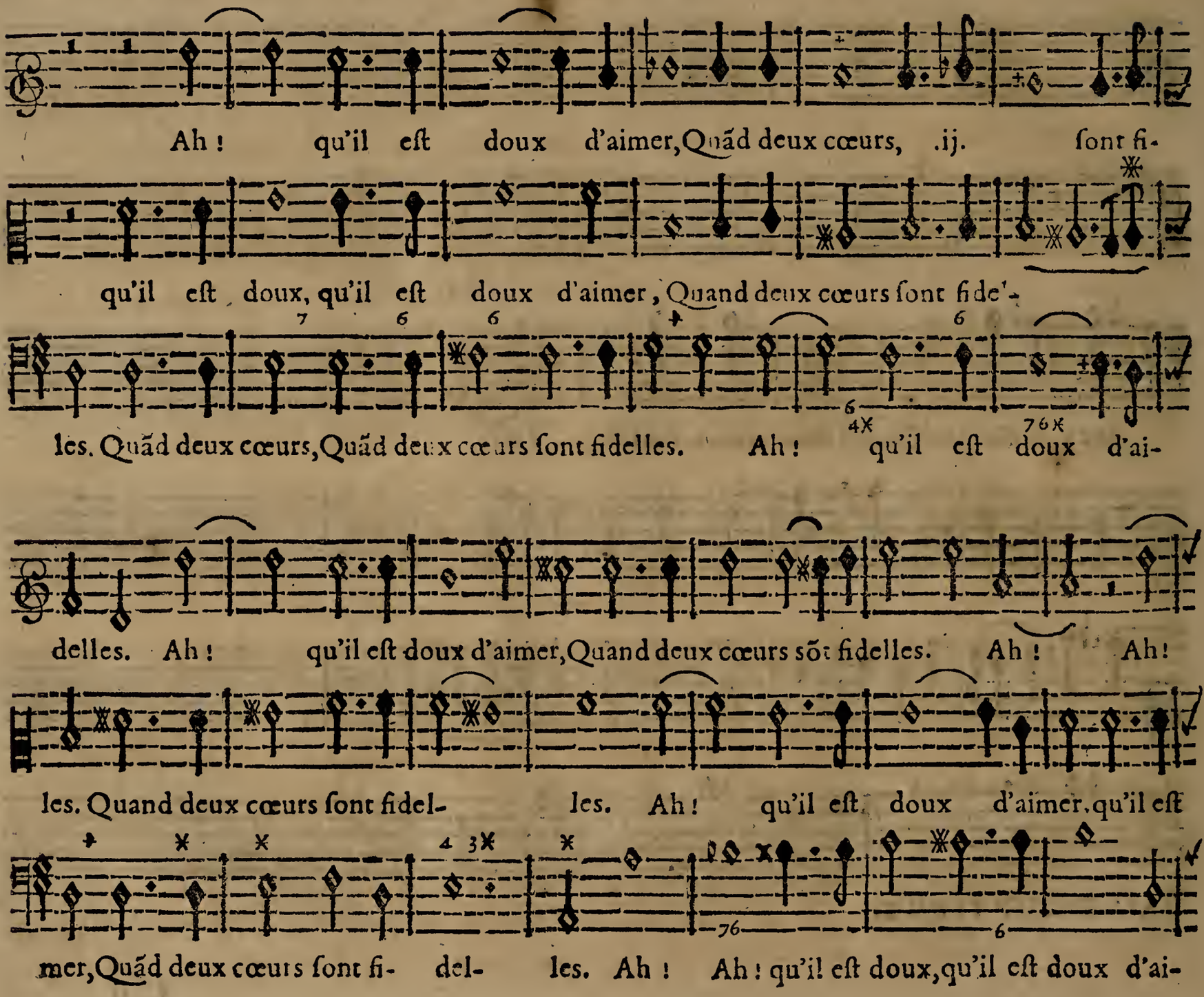
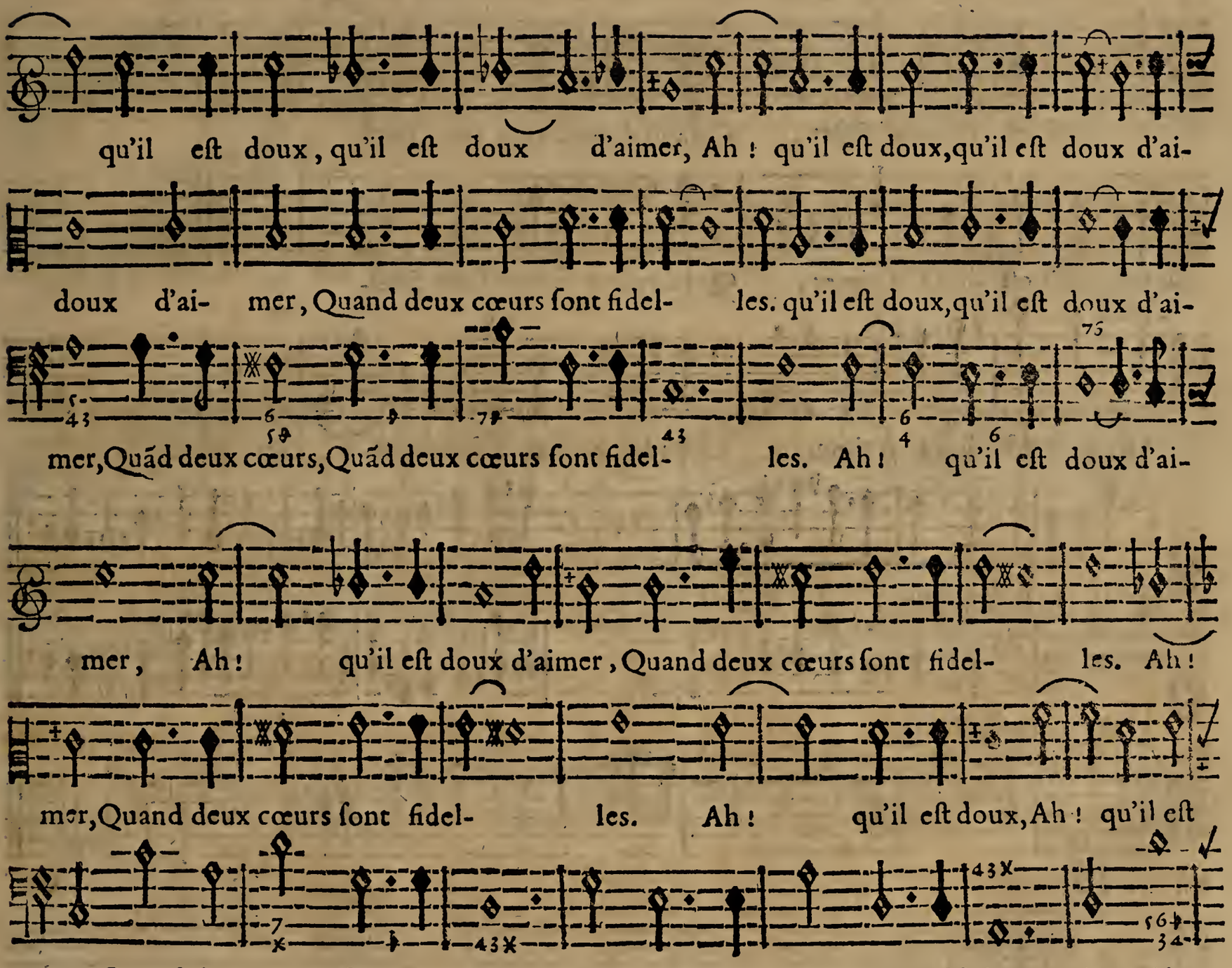
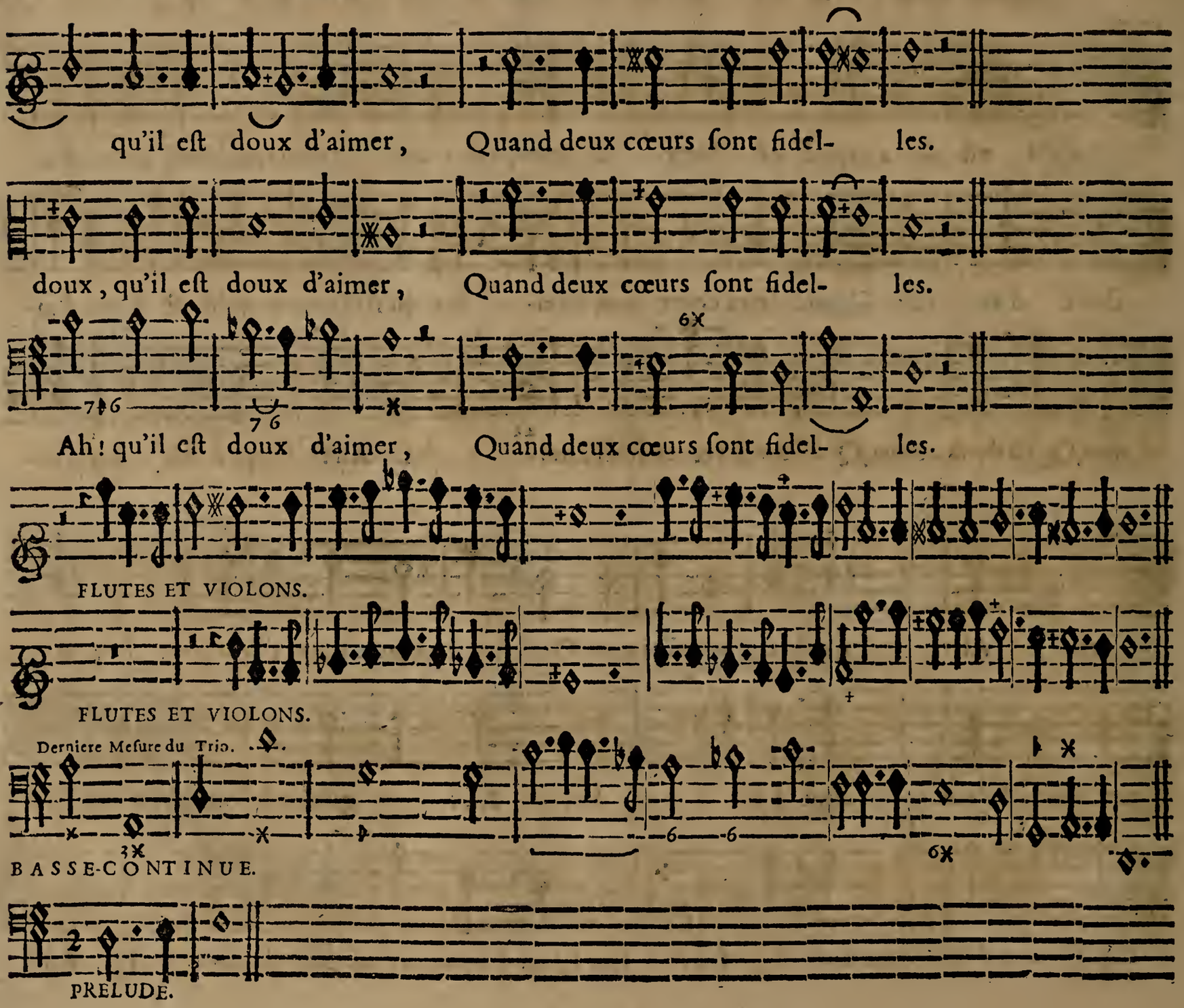


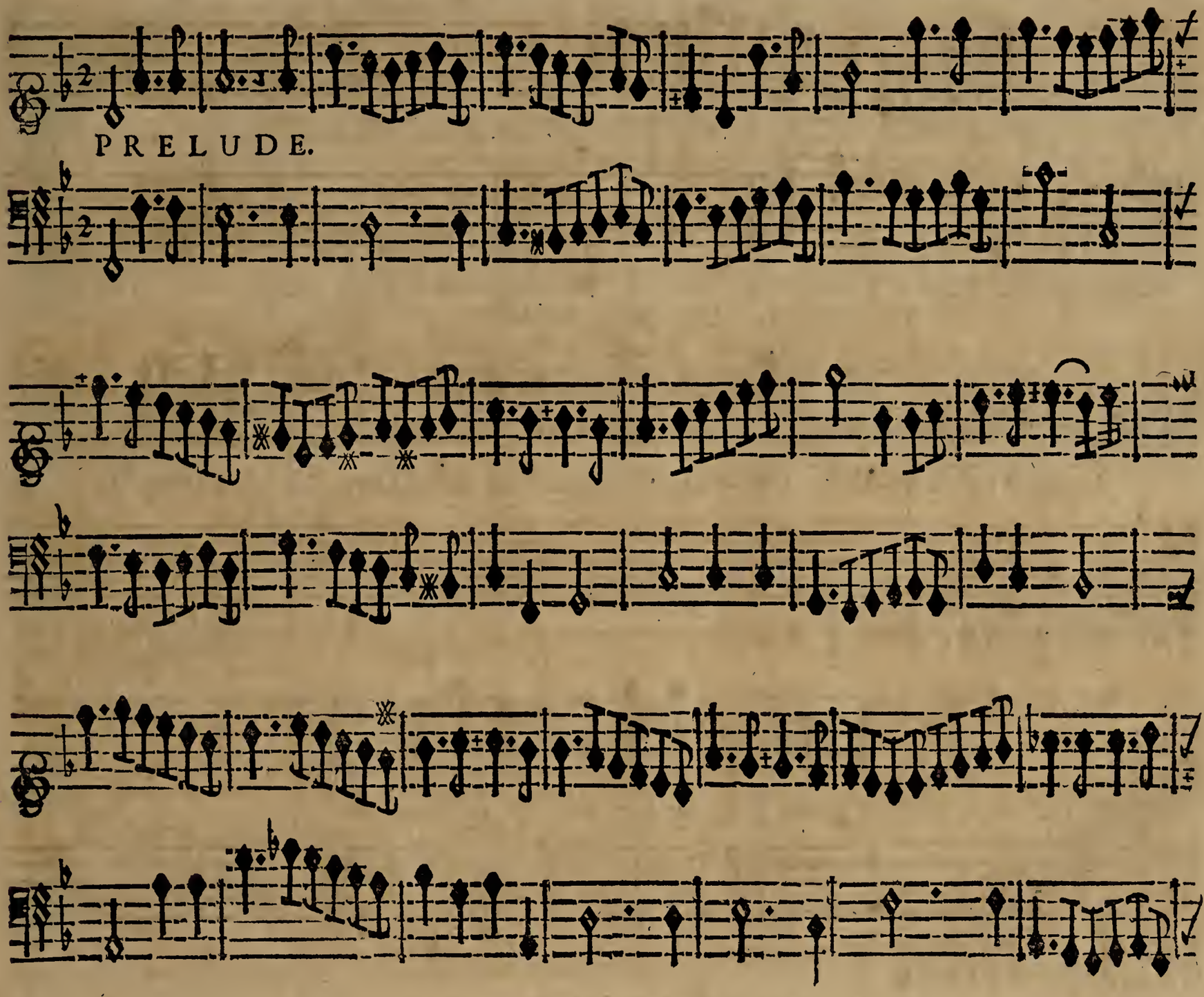

BASSE-CONTINUE.

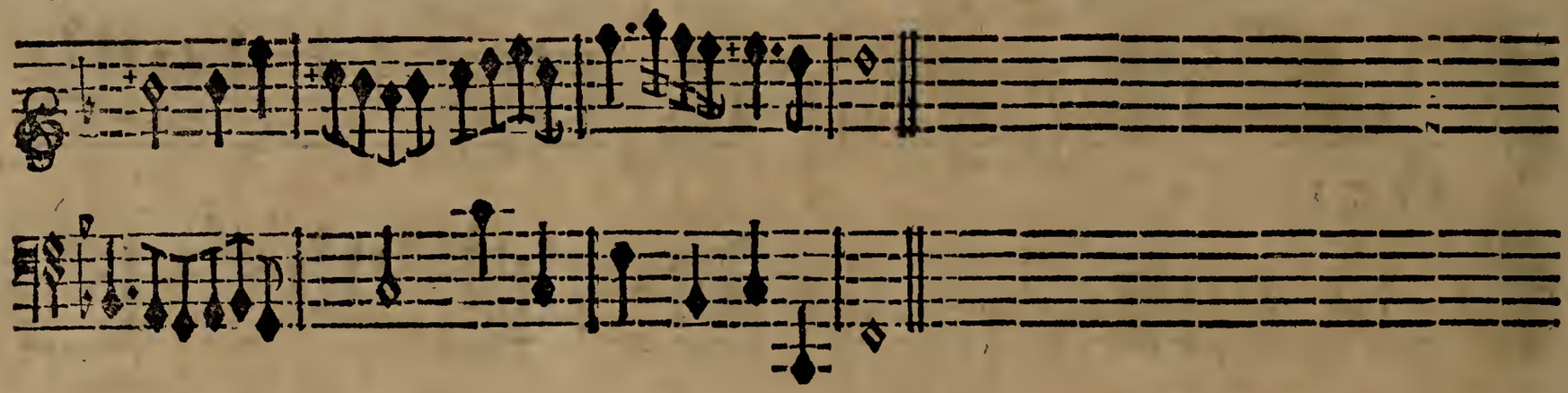

Ah ! qu'il eſt doux d'aimer, Quãd deux cœurs, .ij. ſont fi-
qu'il eſt doux, qu'il eſt doux d'aimer, Quand deux cœurs ſont fide'-
les. Quãd deux cœurs, Quãd deux cœurs ſont fidelles. Ah ! qu'il eſt doux d'ai-
delles. Ah ! qu'il eſt doux d'aimer, Quand deux cœurs sõt fidelles. Ah ! Ah !
les. Quand deux cœurs ſont fidel- les. Ah ! qu'il eſt doux d'aimer, qu'il eſt
mer, Quãd deux cœurs ſont fi- del- les. Ah ! Ah ! qu'il eſt doux, qu'il eſt doux d'ai-


qu'il eſt doux, qu'il eſt doux d'aimer, Ah ! qu'il eſt doux, qu'il eſt doux d'ai-
doux d'ai- mer, Quand deux cœurs ſont fidel- les. qu'il eſt doux, qu'il eſt doux d'ai-
mer, Quād deux cœurs, Quād deux cœurs ſont fidel- les. Ah ! qu'il eſt doux d'ai-
mer, Ah ! qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les. Ah !
mer, Quand deux cœurs ſont fidel- les. Ah ! qu'il eſt doux, Ah ! qu'il eſt
mer, Quand deux cœurs ſont fi- del- les. Quand deux cœurs ſont fidel- les. Ah !


qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les.
doux, qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les.
Ah! qu'il eſt doux d'aimer, Quand deux cœurs ſont fidel- les.
FLUTES ET VIOLONS.
FLUTES ET VIOLONS.
Derniere Meſure du Trio.
BASSE-CONTINUE.
PRELUDE.

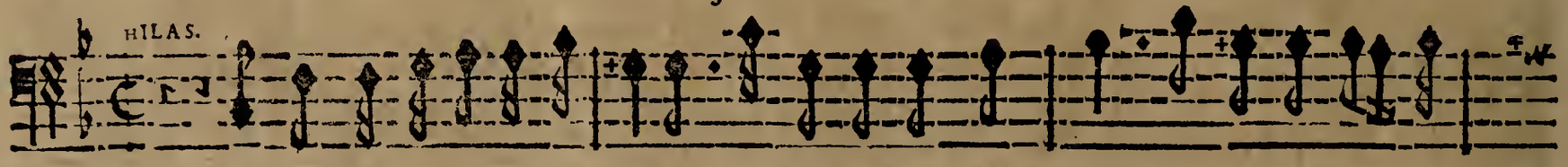
PRELUDE.



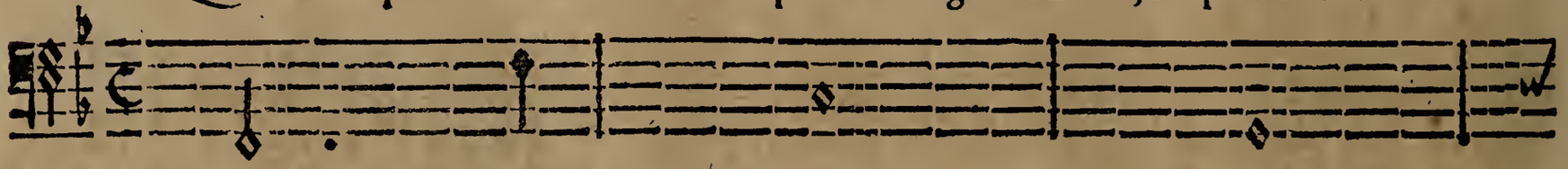


*Des Jeux Pithiens.*

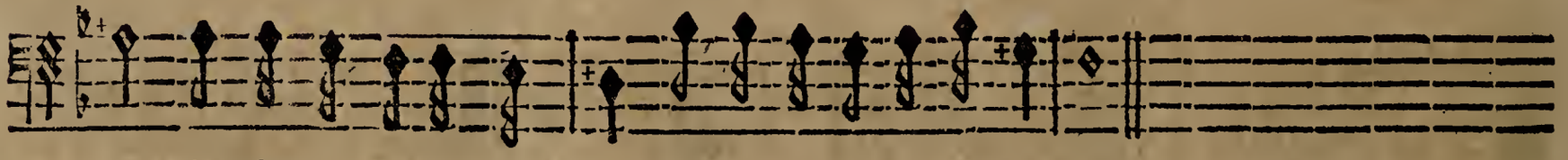
HILAS.



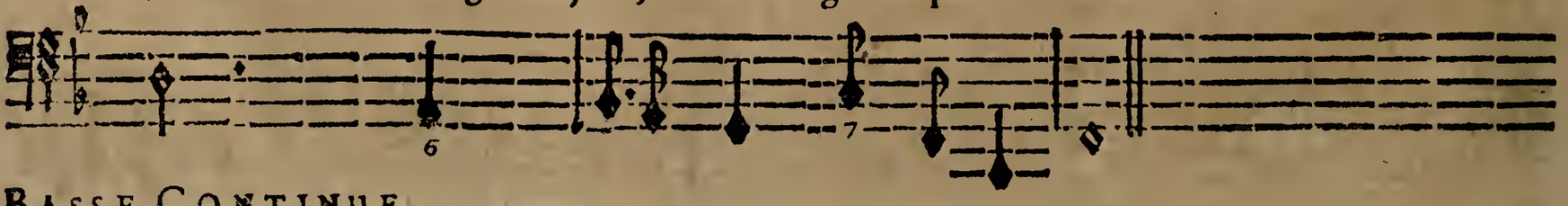
Quel noble ſpectacle s'avance! Neptune ce grand Dieu, Neptune avec ſa



BASSE-CONTINUE.



cour, Vient honnorer ce grand jour, De ſon auguſte preſen- ce.

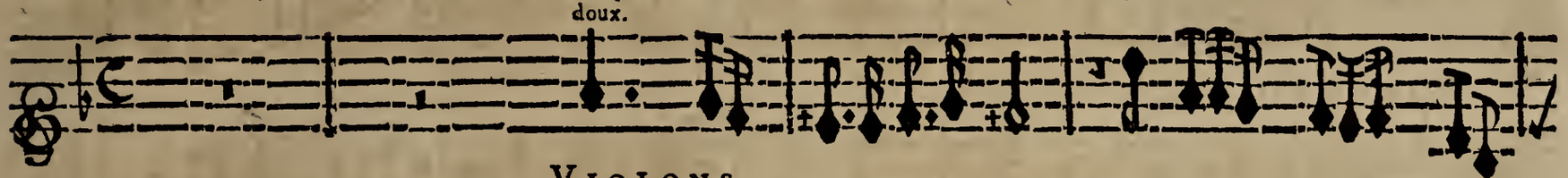


BASSE-CONTINUE

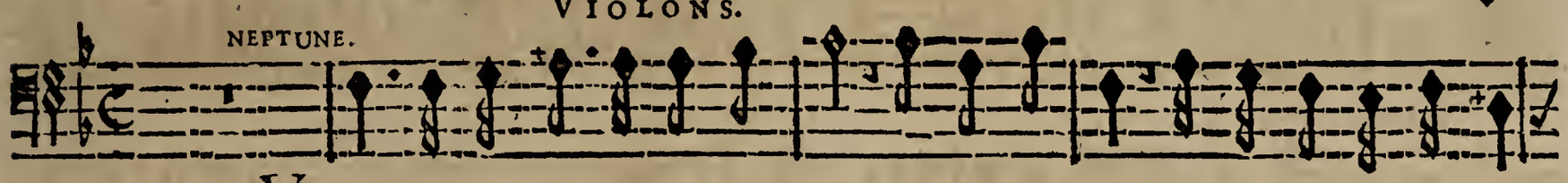
*On reprend le Prelude, page 23.*

## SCENE TROISIE'ME.

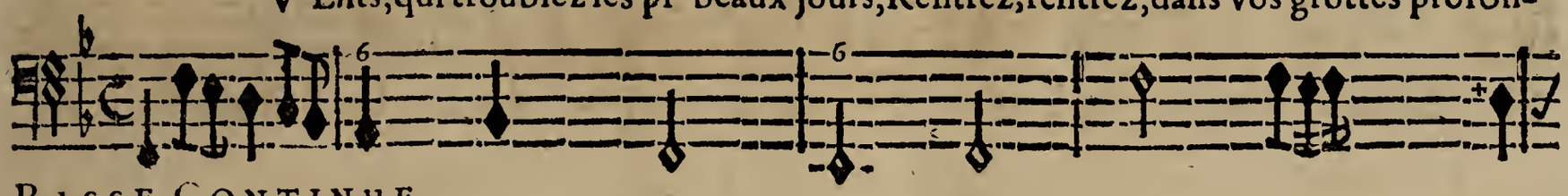
NEPTUNE, THETIS. Troupe de Dieux Marins, de Tritons, de Matelots & Matelotes.



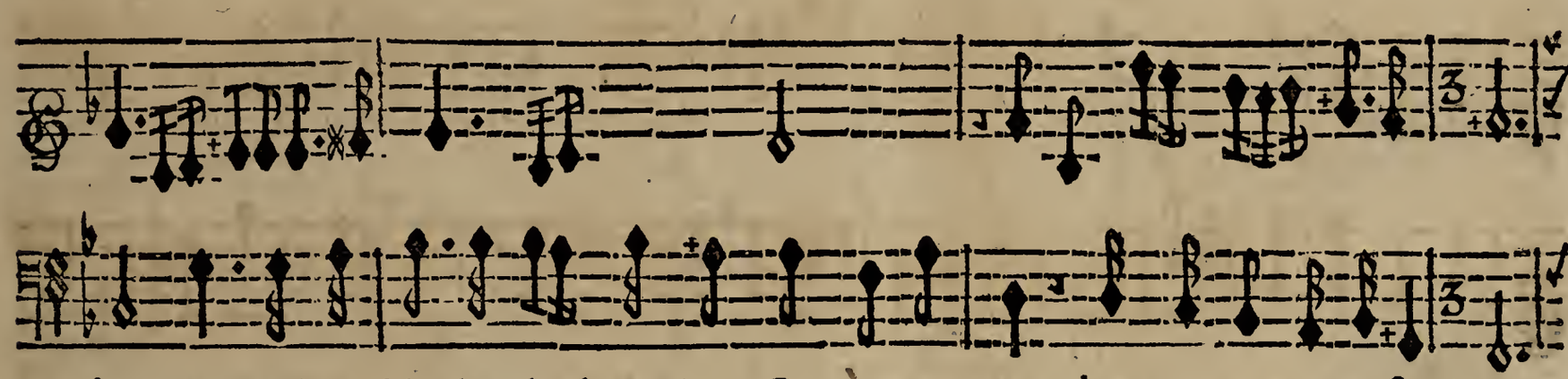

VIOLONS.



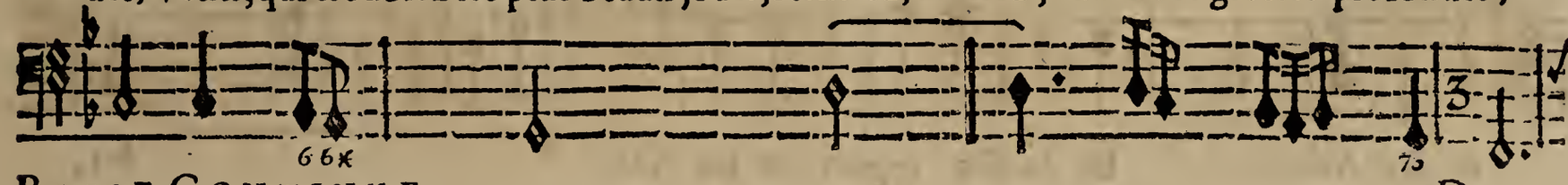

VEnts, qui troublez les plus beaux jours, Rentrez, rentrez, dans vos grottes profon-



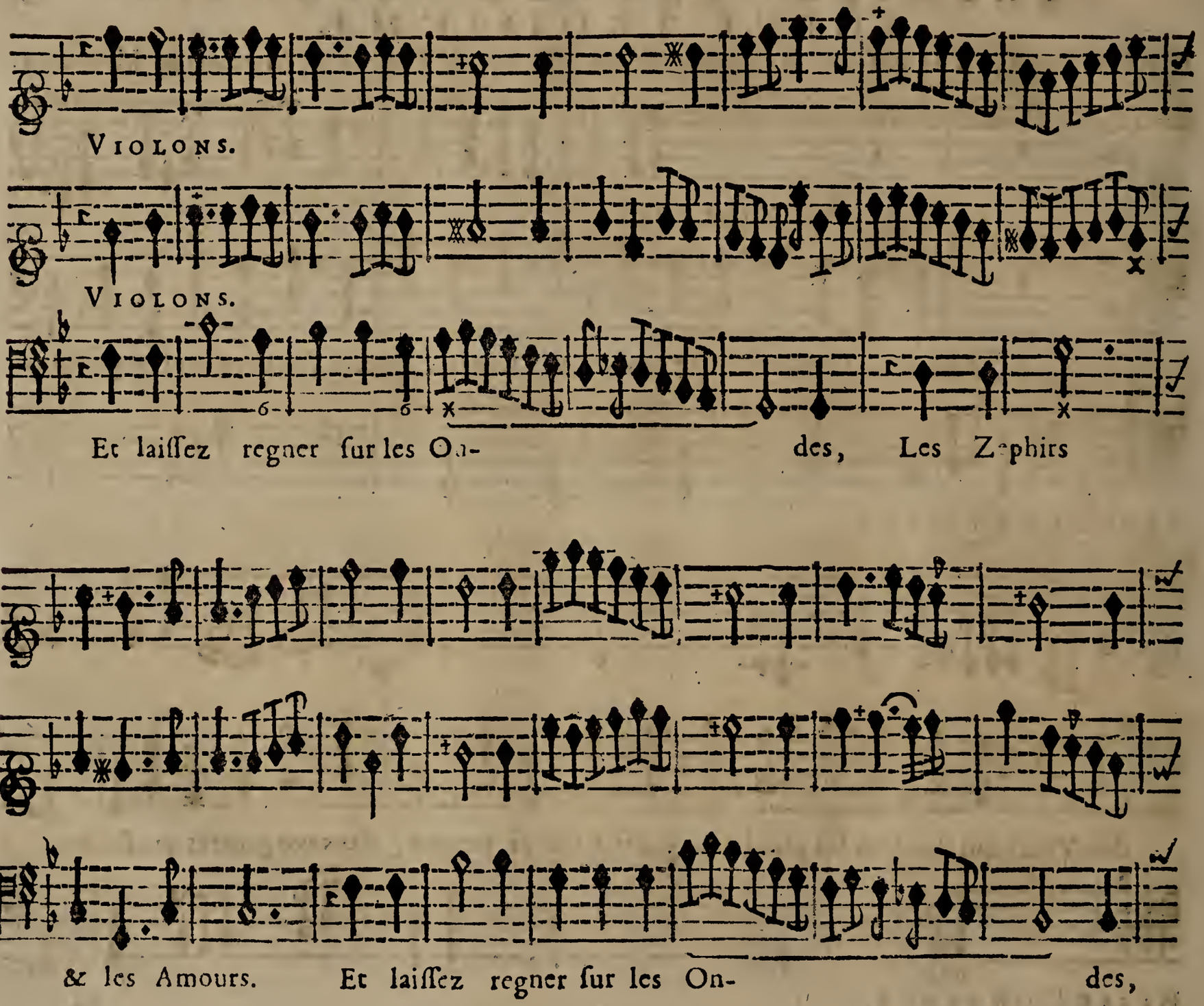
BASSE-CONTINUE.

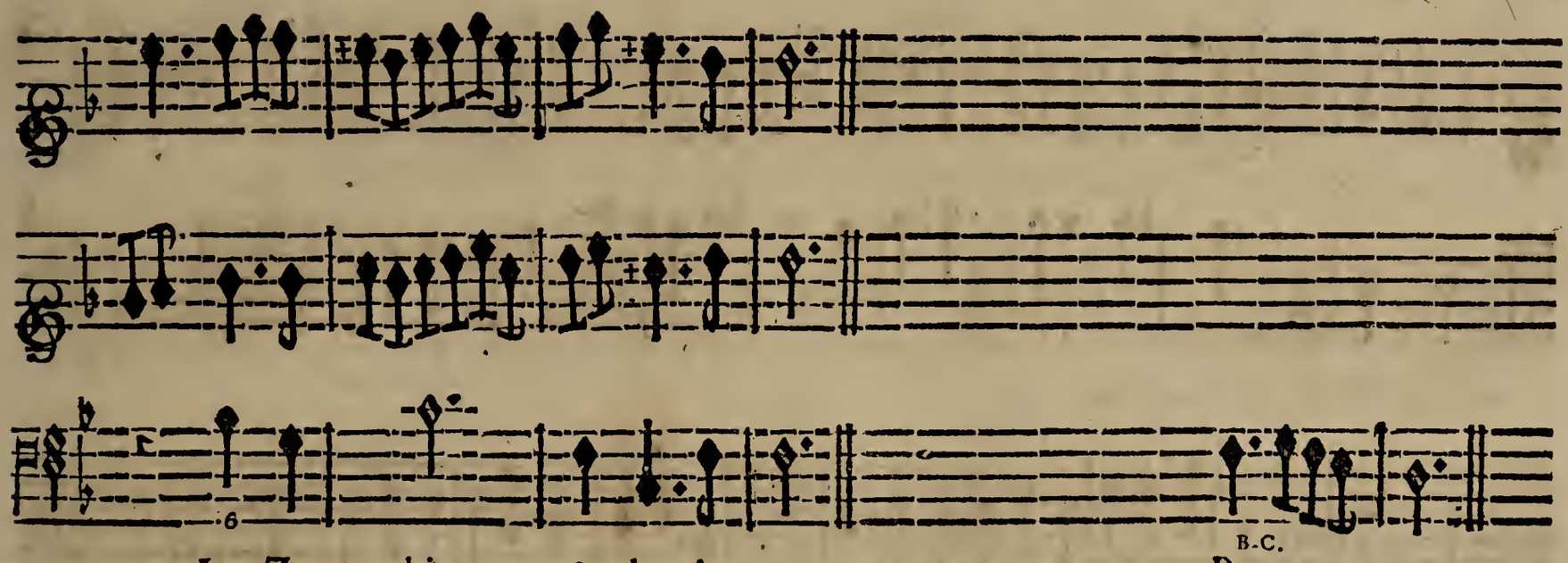


des; Vents, qui troublez les plus beaux jours, Rentrez, rentrez, dans vos grottes profondes;



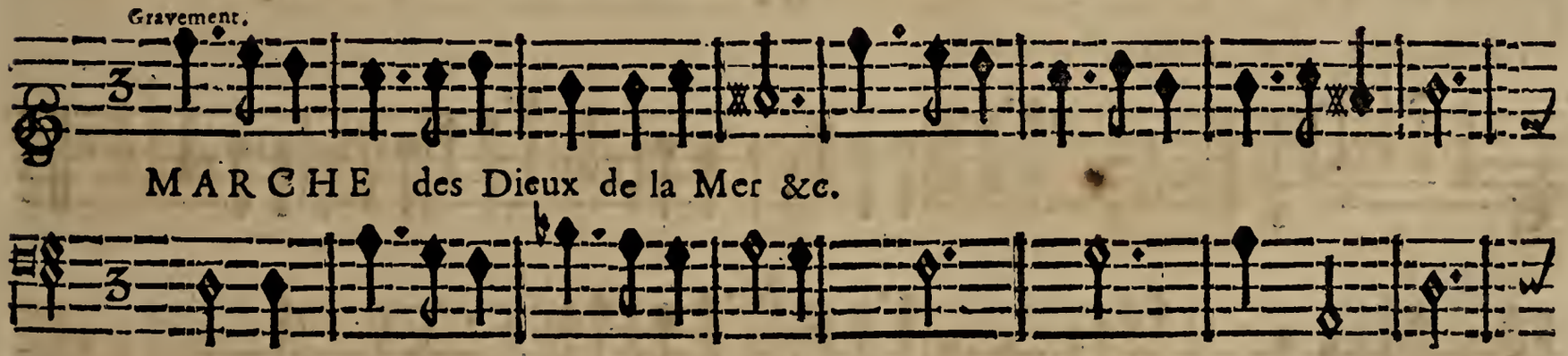
BASSE-CONTINUE.


VIOLONS.
VIOLONS.
Et laiſſez regner ſur les On- des, Les Zephirs
& les Amours. Et laiſſez regner ſur les On- des,

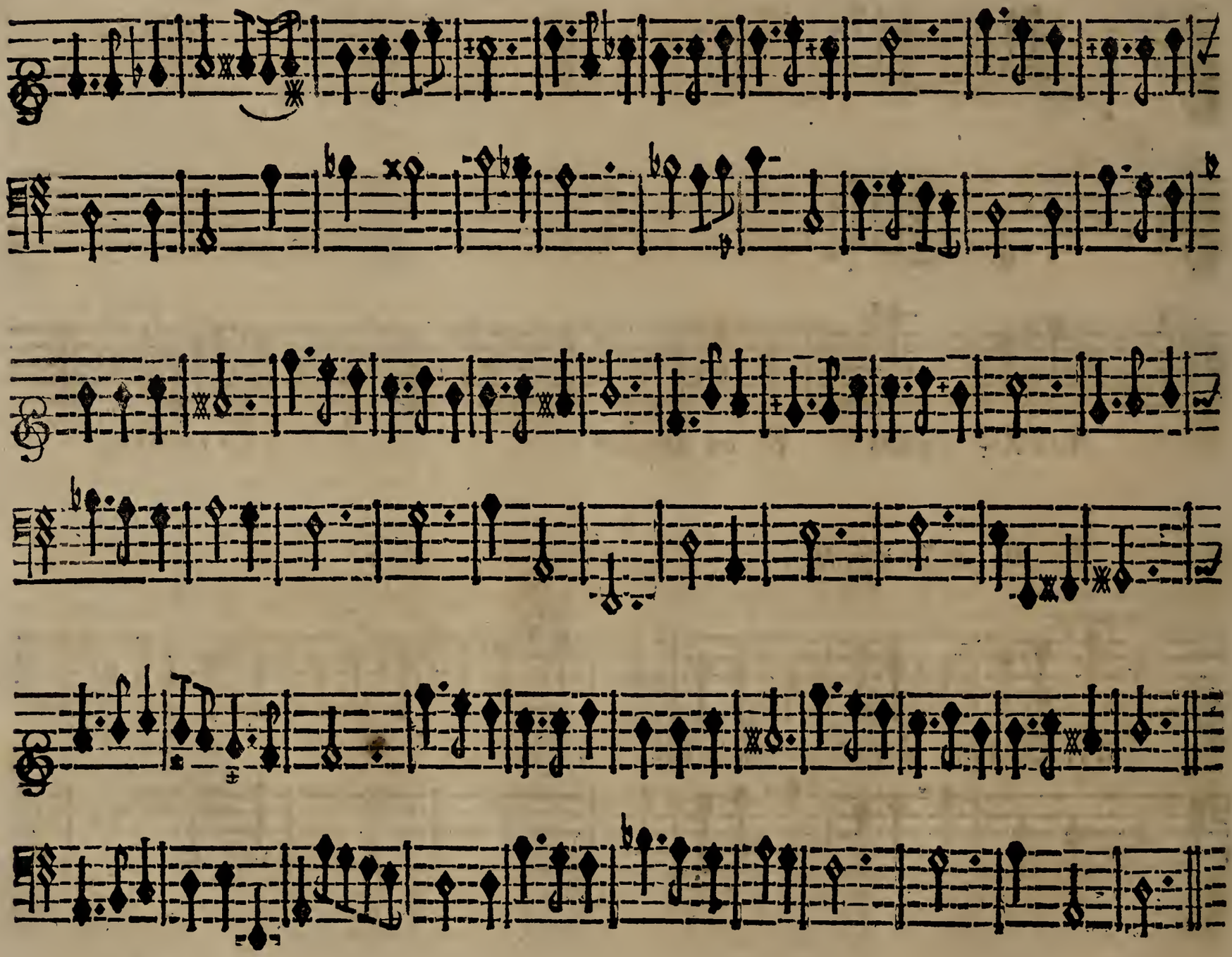



Les Ze- phirs & les Amours. PRELUDE.

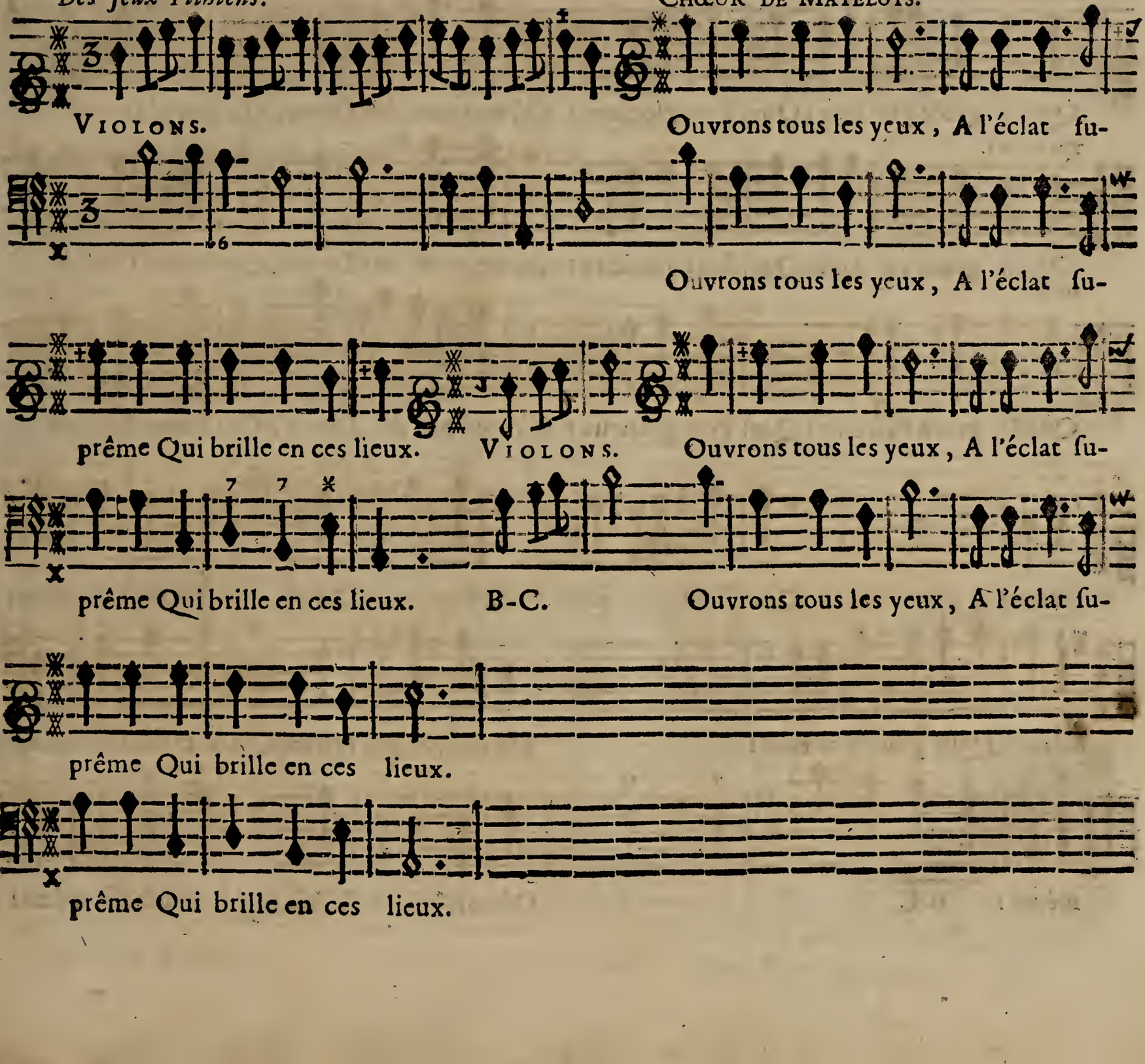
*Du Ballet des Muſes.*




MARCHE des Dieux de la Mer &c.



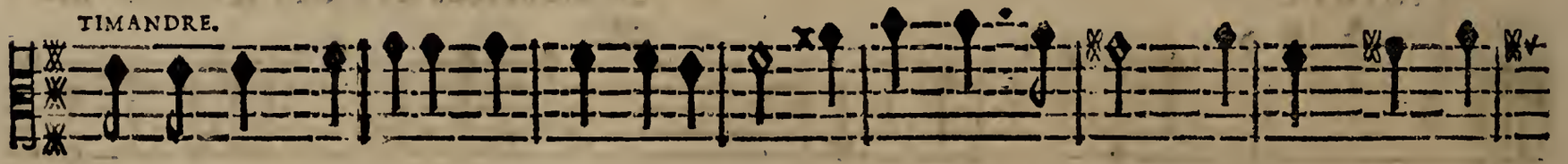
*Des Jeux Pithiens.* CHŒUR DE MATELOTS.



CEPHISE. TRIO.

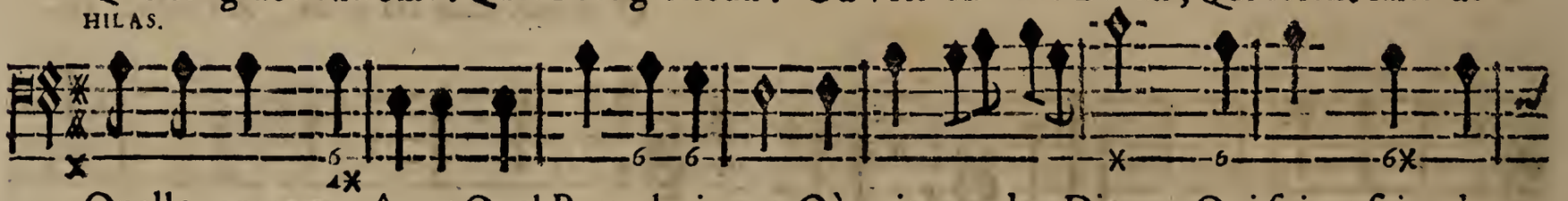
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de

TIMANDRE.

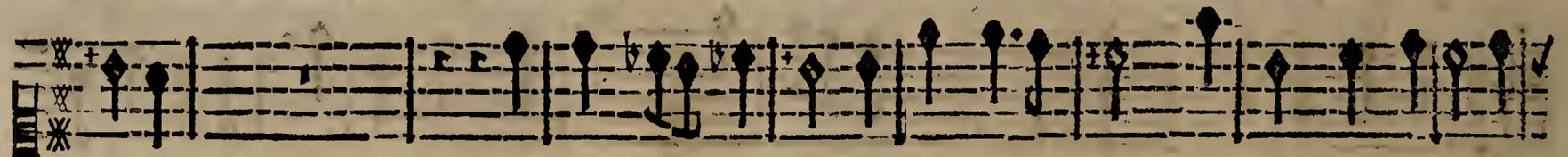


Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de

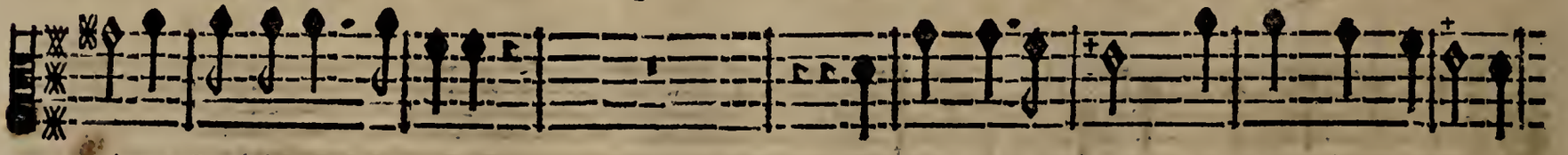
HILAS.



Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de



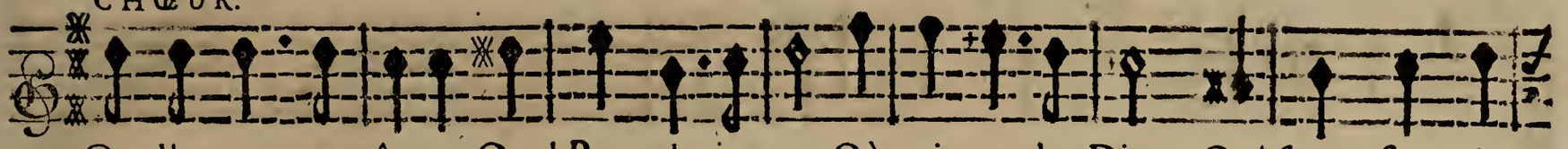
même ? Quel Port glo- rieux ! Où voit-on des Dieux, Qui ſoiẽt faits de même ?



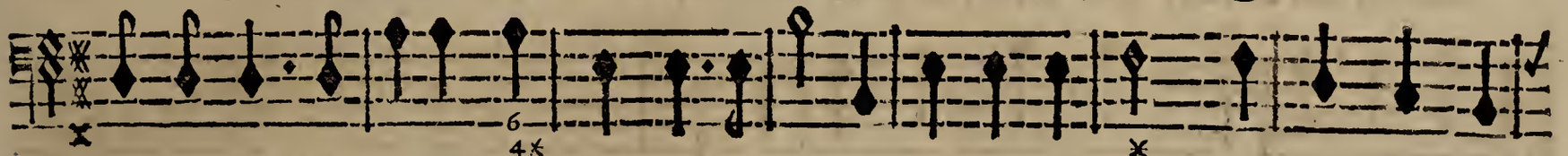
même ? Quelle grace extrême ! Où voit-on des Dieux, Qui ſoiẽt faits de même ?

même ? B-C. Où voit-on des Dieux, Qui ſoiẽt faits de même ?

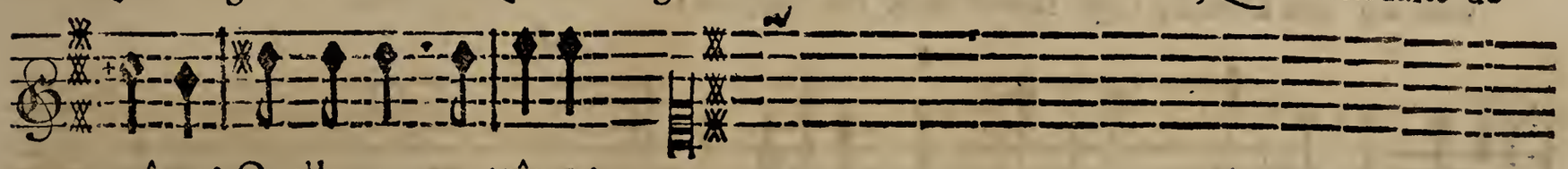
CHŒUR.



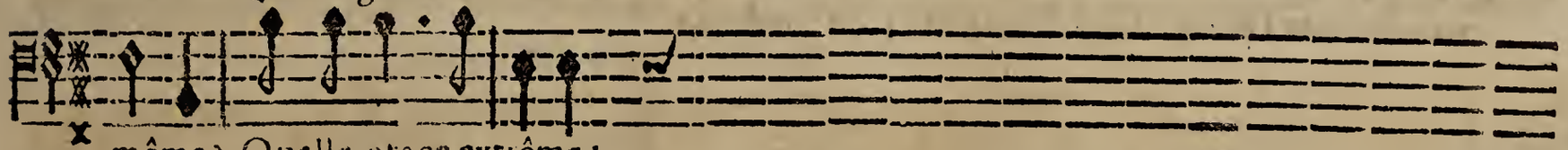
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de



Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui ſoient faits de

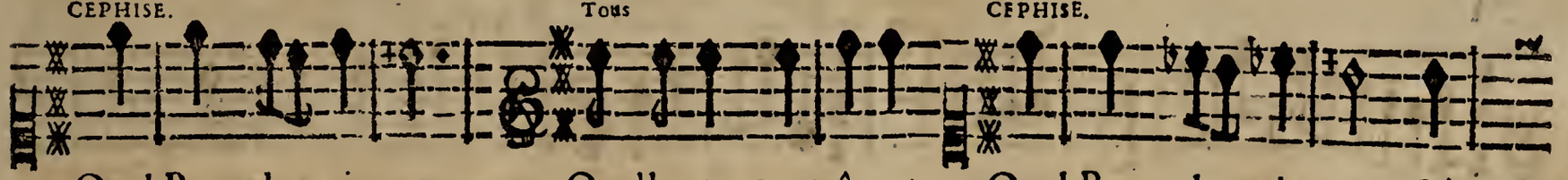


même ? Quelle grace extrême !



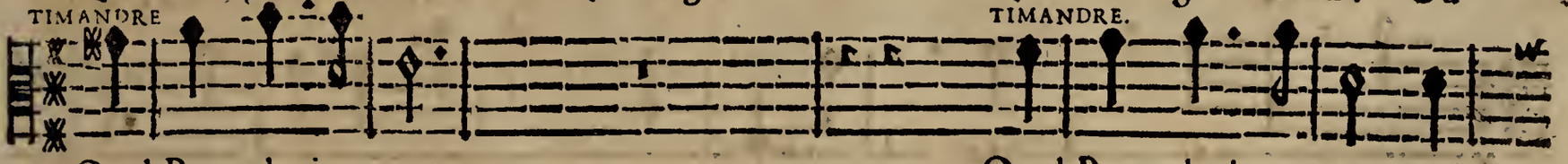
même ? Quelle grace extrême !

CEPHISE. Tous CEPHISE.



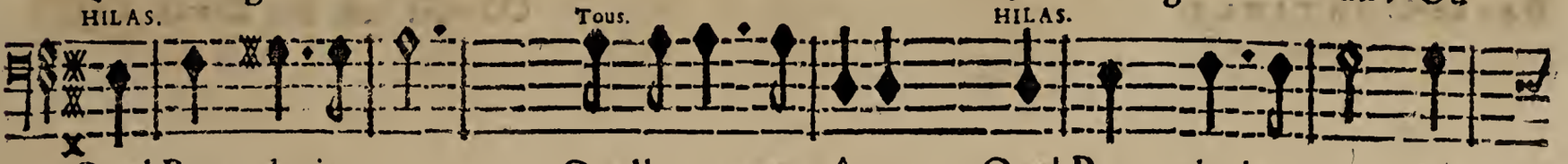
Quel Port glo- rieux ! Quelle grace extrême ! Quel Port glo- rieux ! Où

TIMANDRE TIMANDRE.

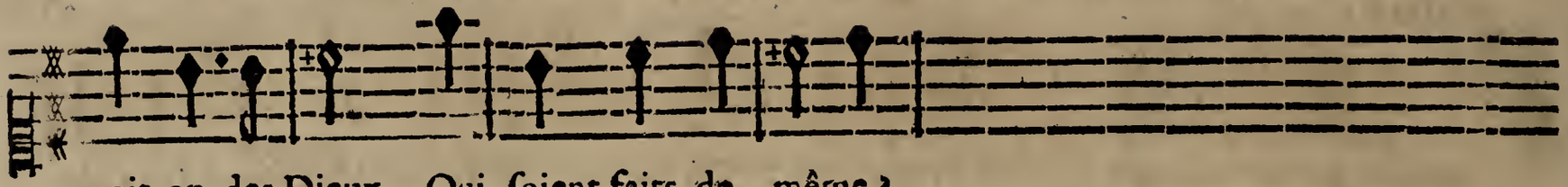


Quel Port glori- eux ! Quel Port glori- eux ! Où

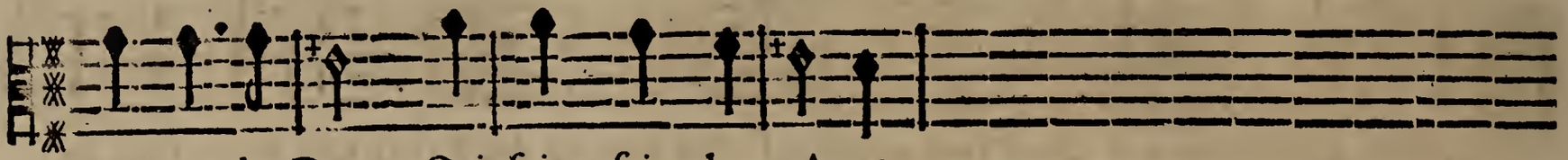
HILAS. Tous. HILAS.



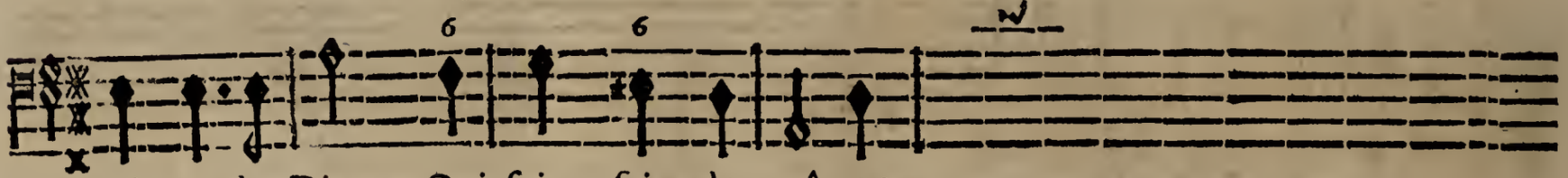
Quel Port glorieux ! Quelle grace extrême ! Quel Port glorieux ! Où



voit-on des Dieux, Qui ſoient faits de même ?

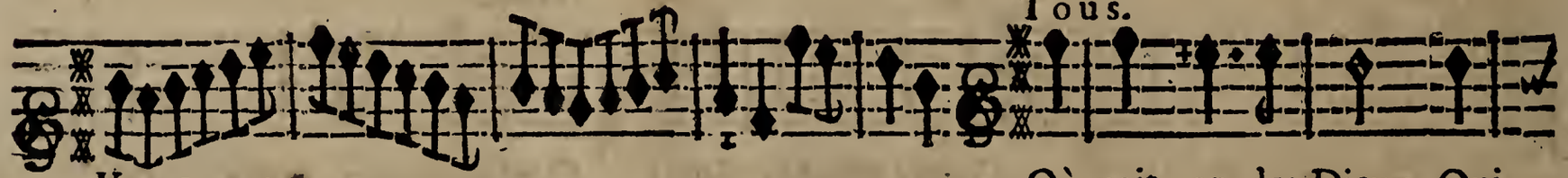


voit-on des Dieux, Qui ſoient faits de même ?



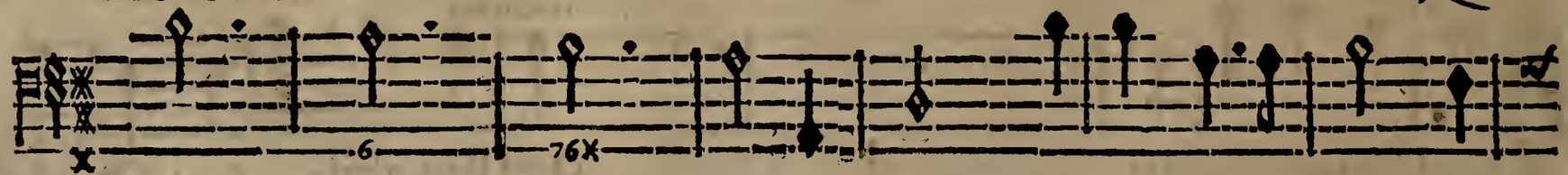
voit-on des Dieux, Qui ſoient faits de même ?

Tous.



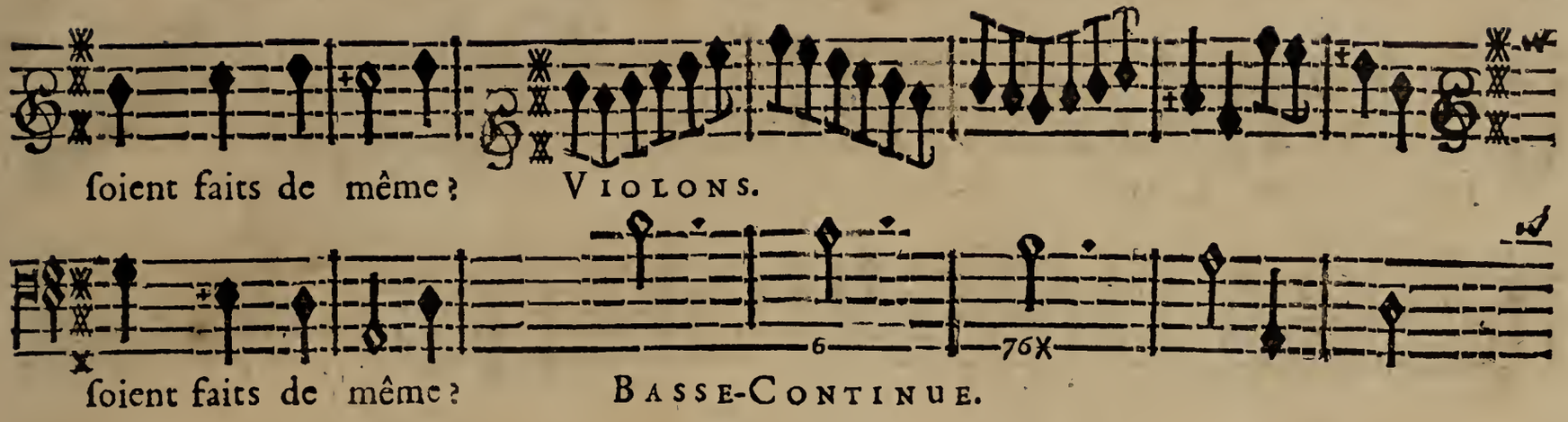
VIOLONS.

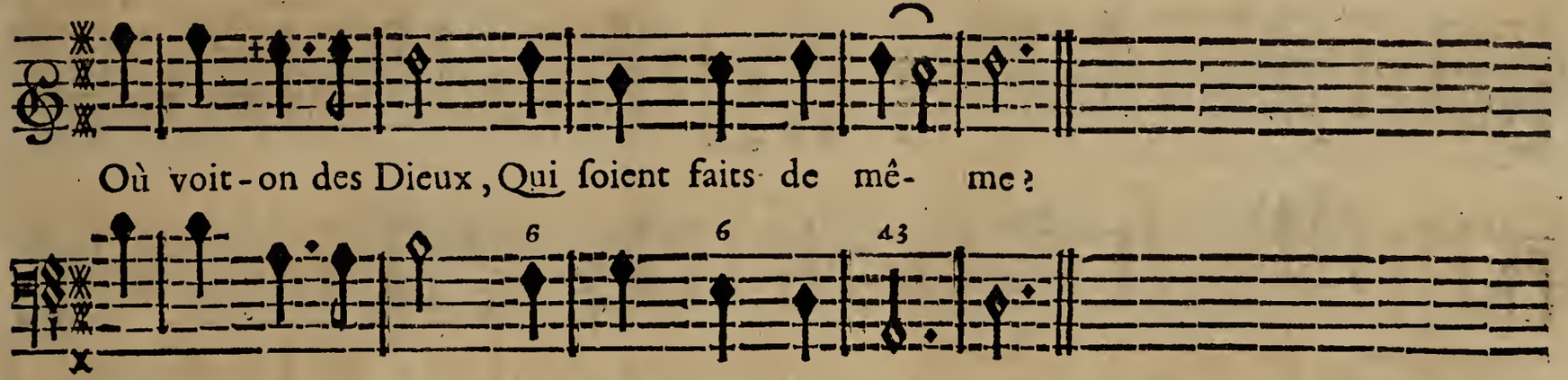
Où voit-on des Dieux, Qui

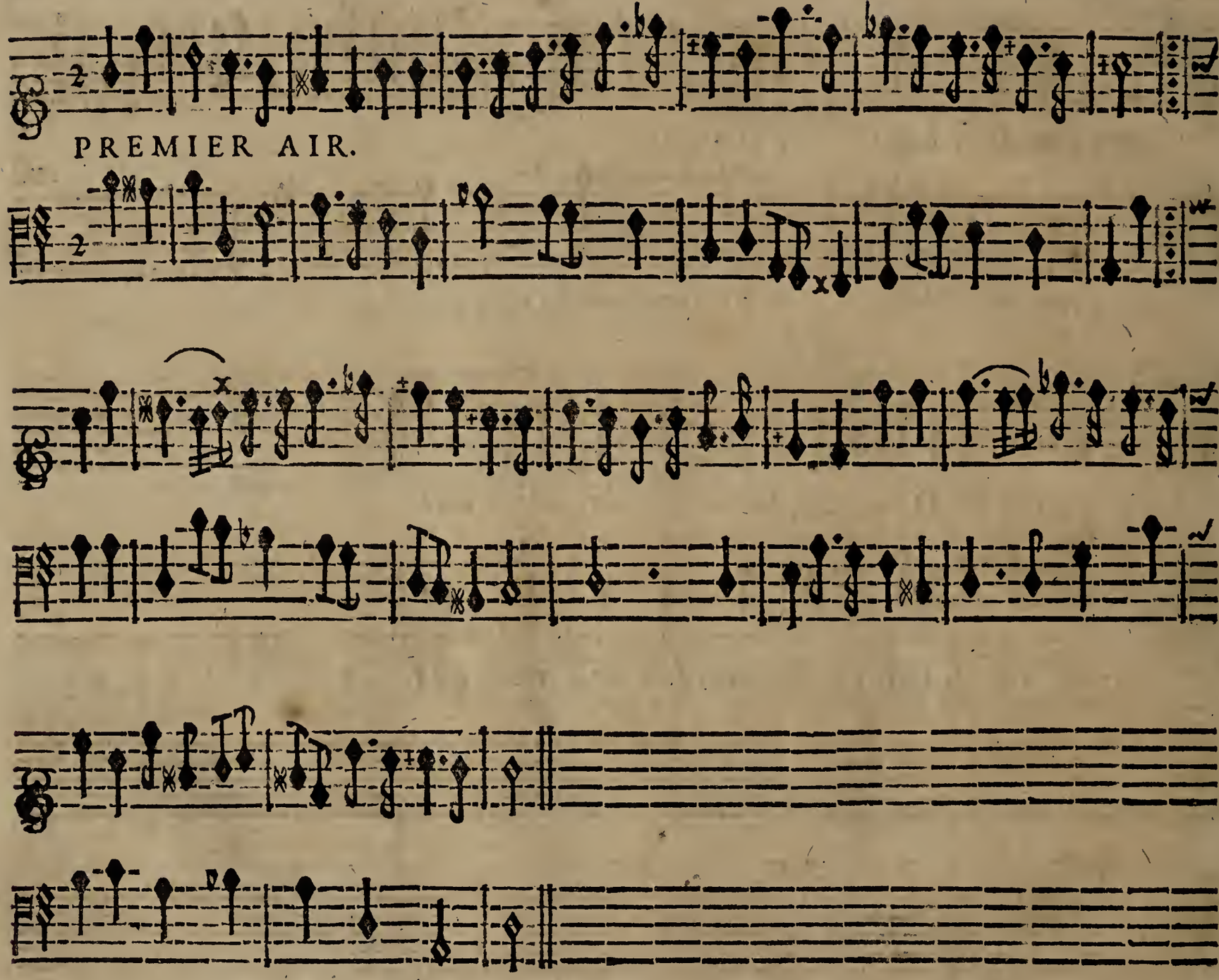


BASSE-CONTINUE.

Où voit-on des Dieux, Qui

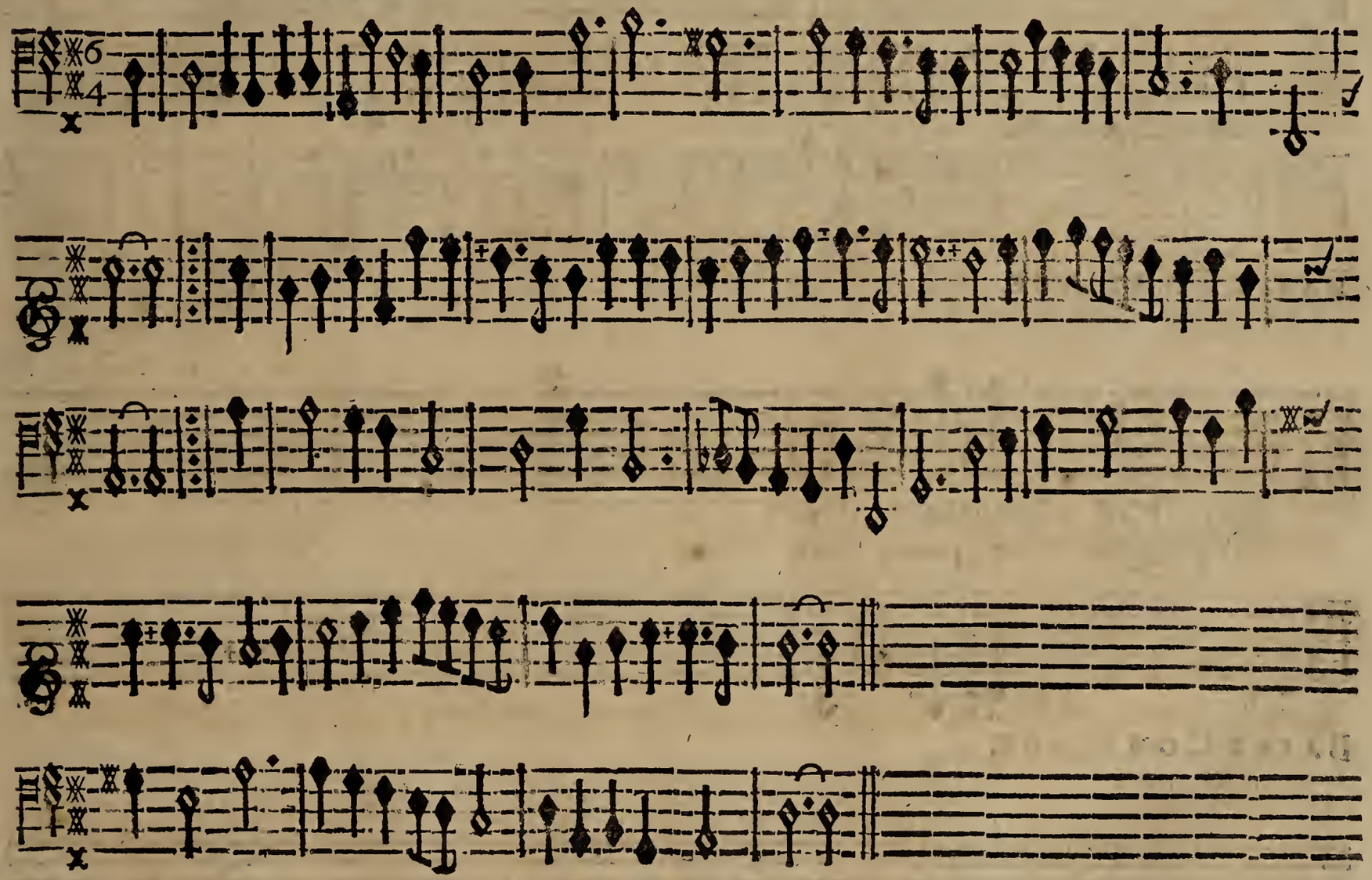

ſoient faits de même ?
VIOLONS.
ſoient faits de même ?
BASSE-CONTINUE.


Où voit-on des Dieux, Qui ſoient faits de mê- me ?
Où voit-on des Dieux, Qui ſoient faits de mê- me ?


PREMIER AIR.

*Du Ballet de Crequy.*

SECOND AIR.

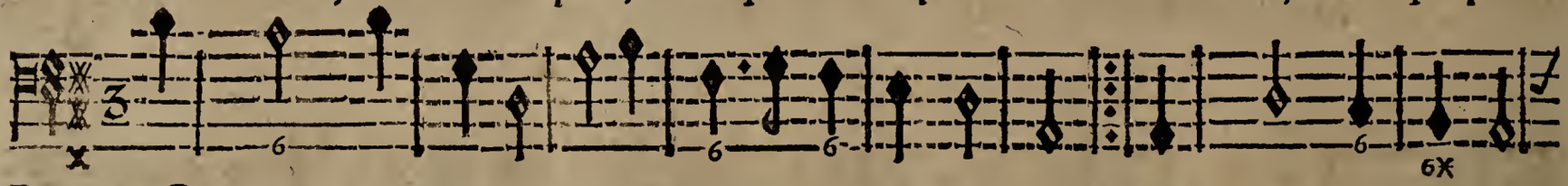


*Les Violons joüent alternativement l'Air qui ſuit.*

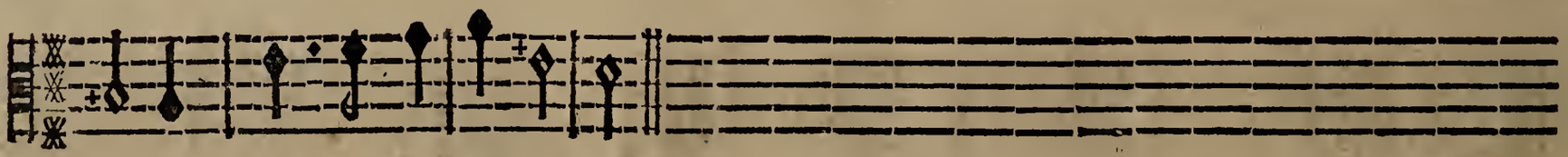
*Du Ballet des Muſes.*

TIMANDRE.

Le ſoin de gouter la vie, Fait icy nôtre employ: Chacun y ſuit ſon en-
L'Amour toujours nous inſpire, Ce qu'il a de plus doux: Ce n'eſt jamais que pour

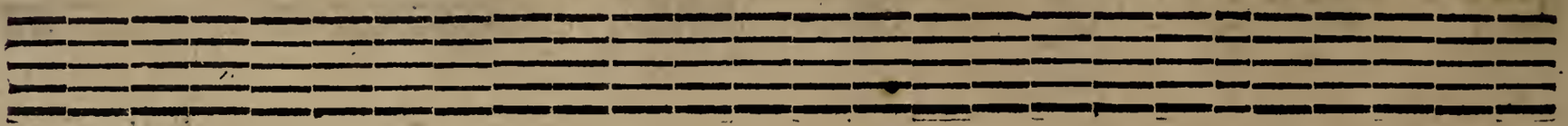


BASSE CONTINUE.



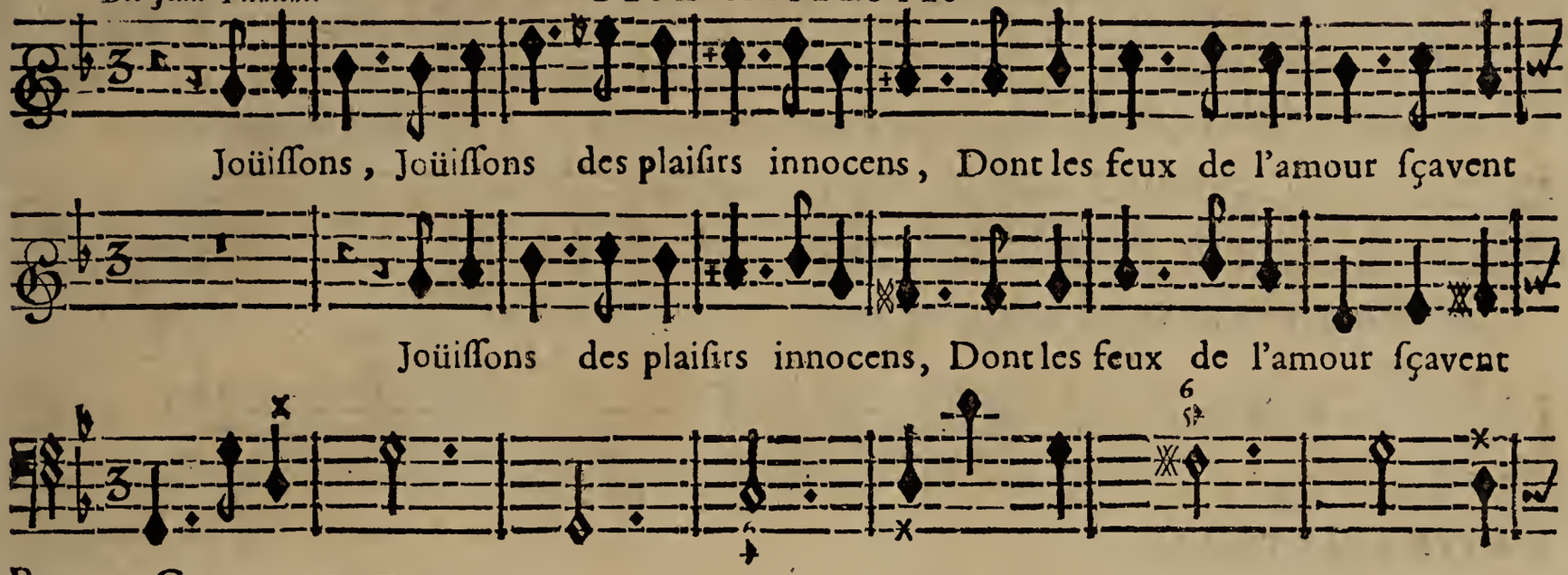
vie, C'eſt nôtre unique loy.
rire, Qu'on aime parmy nous.

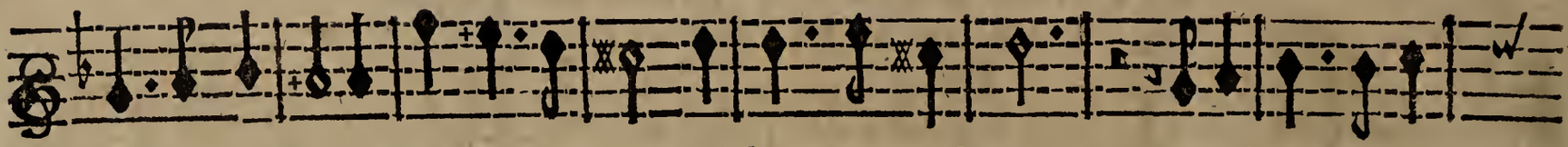
BASSE-CONTINUE.



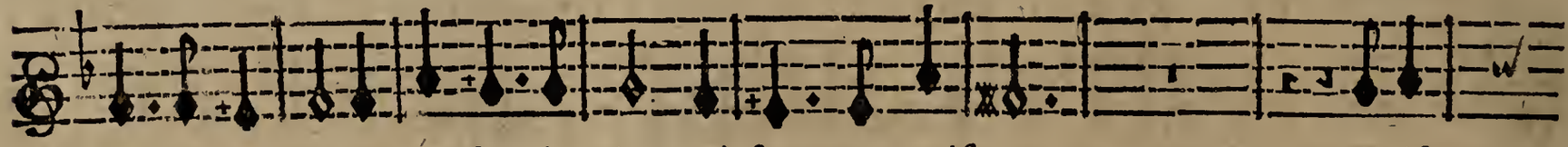
*Les Haut-bois & les Violons joüent le Duo qui ſuit.*

*Des Jeux Pithiens.* DEUX MATELOTES.

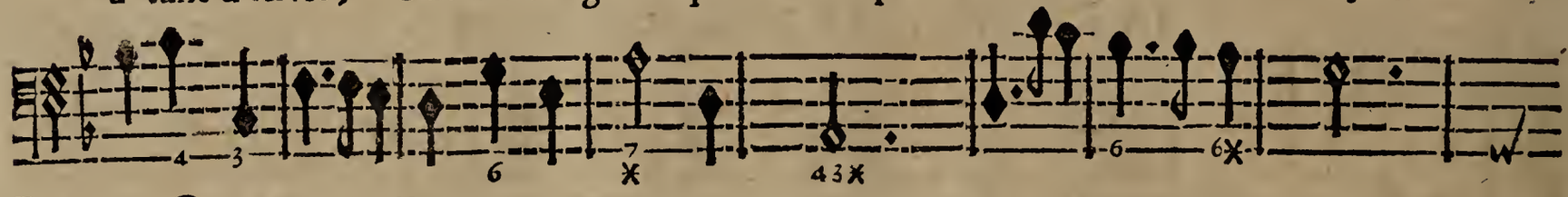




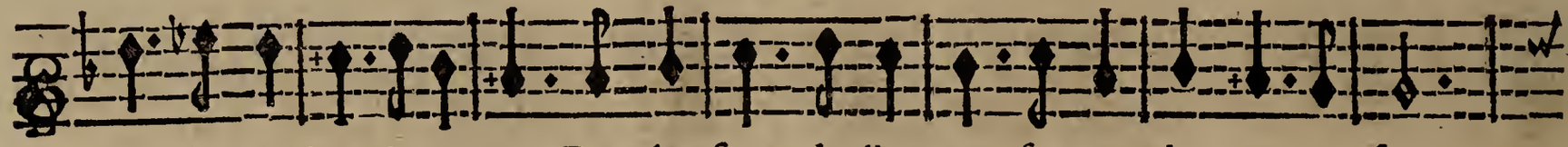
a tant d'envie, Ont des chagrins qui ſont trop cuiſans. Joüiſſons, Joüiſ-



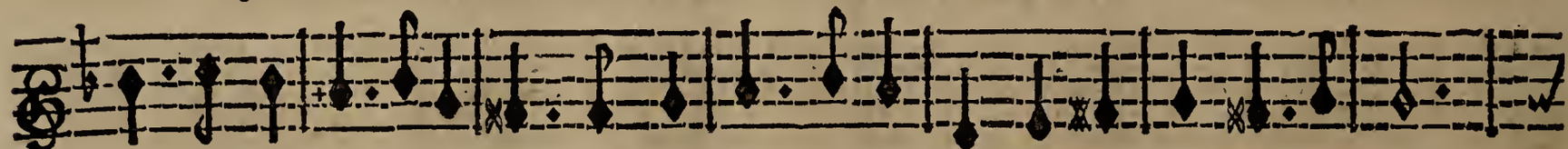
a tant d'envie, Ont des chagrins qui ſont trop cuiſans. Joüiſ-



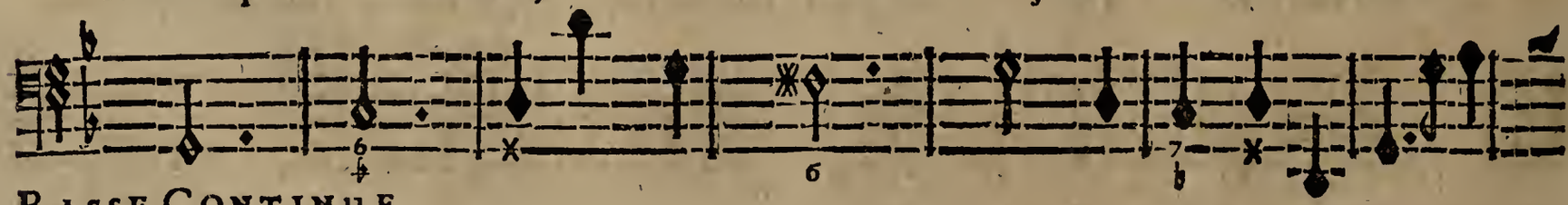
BASSE-CONTINUE.



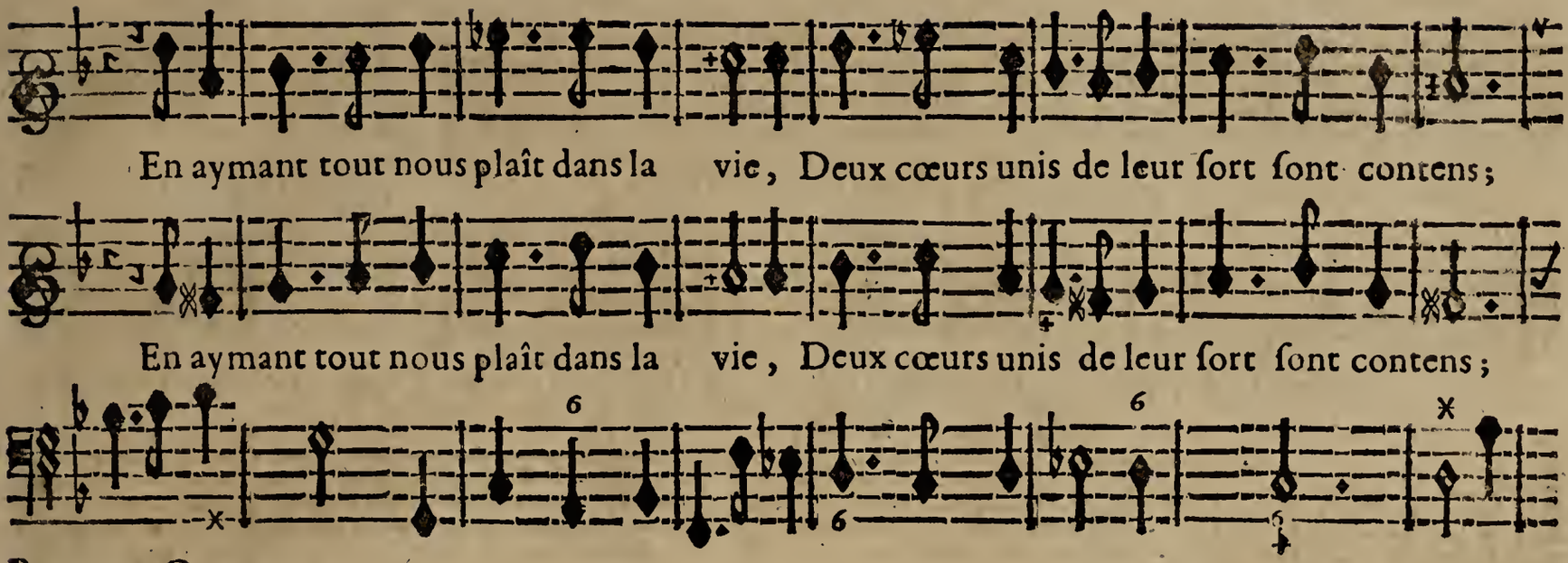
ſons des plaiſirs innocens, Dont les feux de l'amour ſçavent charmer nos ſens.



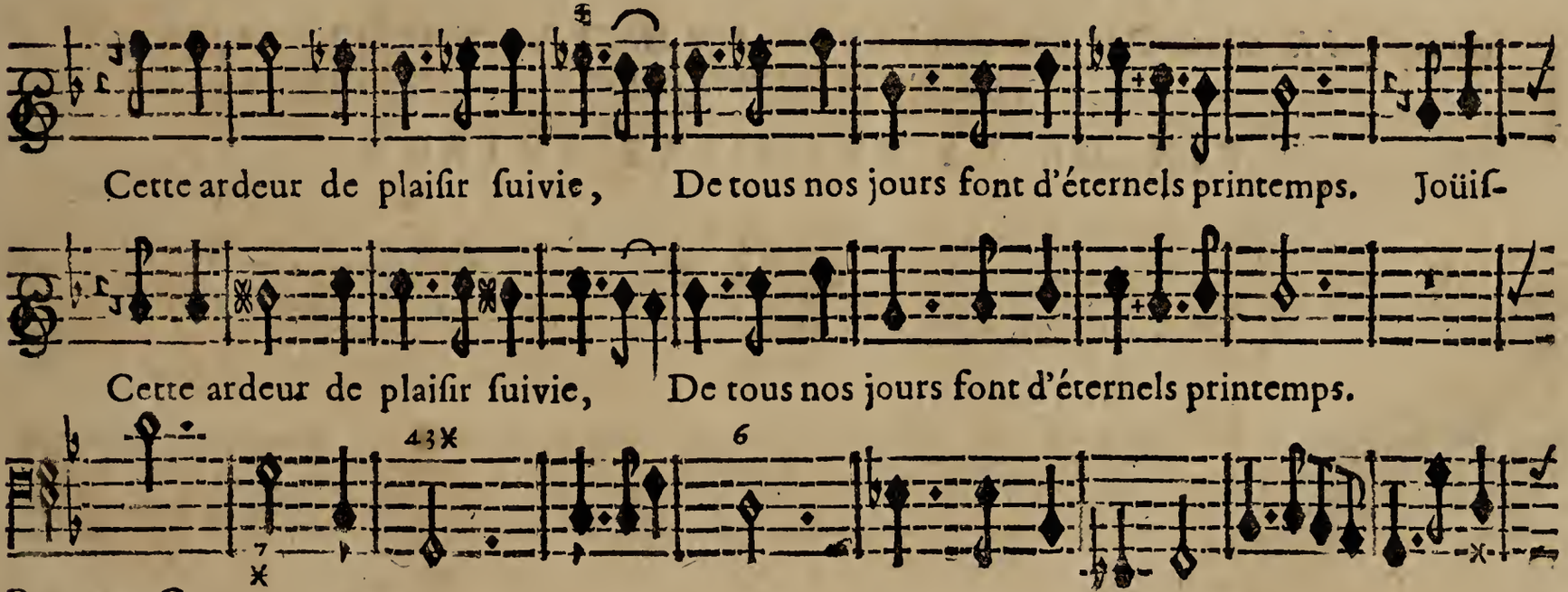
ſons des plaiſirs innocens, Dont les feux de l'amour ſçavent charmer nos ſens.



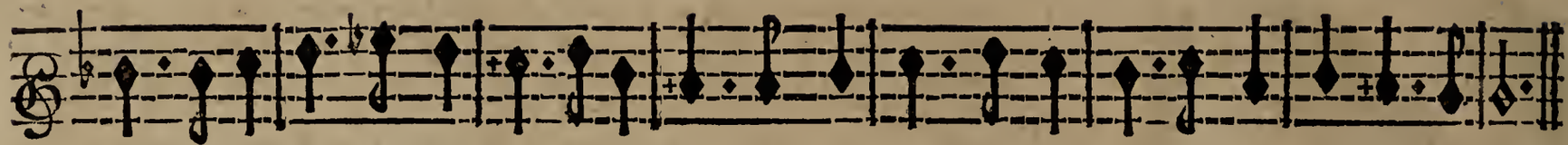
BASSE-CONTINUE.



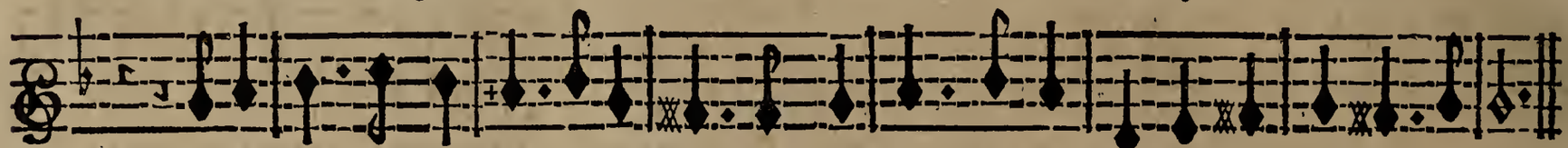

BASSE-CONTINUE.



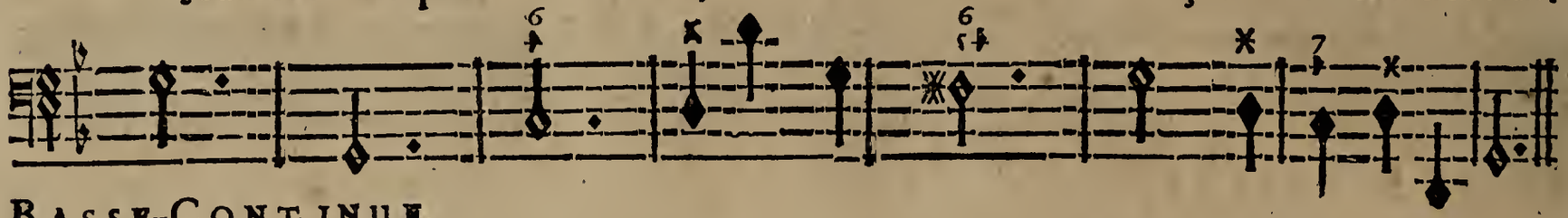

BASSE-CONTINUE.



ſons, Joüiſſons des plaiſirs innocens, Dont les feux de l'Amour ſçavent charmer nos ſens.



Joüiſſons des plaiſirs innocens, Dont les feux de l'Amour ſçavent charmer nos ſens.



BASSE-CONTINUE.

*On reprend le Chœur* Ouvrons tous les yeux, *page 29. Et l'on rejouë la Marche page 27. pour finir la Premiere Entrée.*

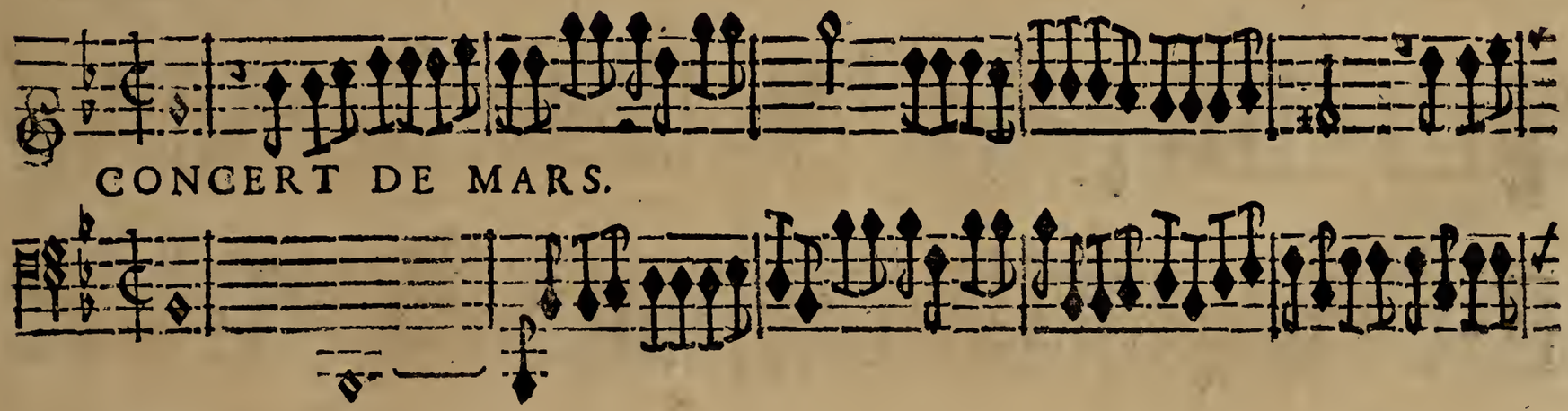
FIN DE LA PREMIERE ENTRE'E.

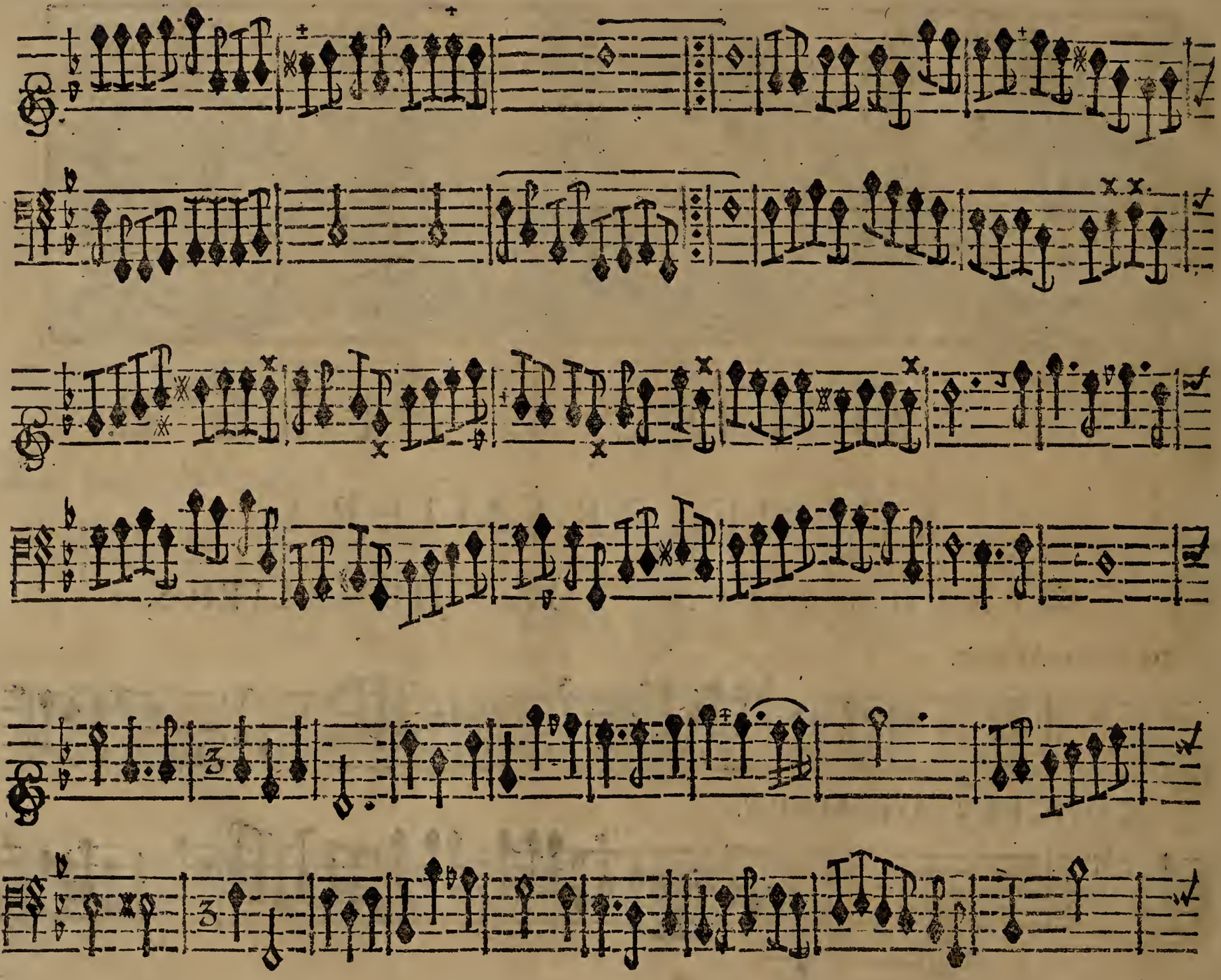
# SECONDE ENTRE'E.

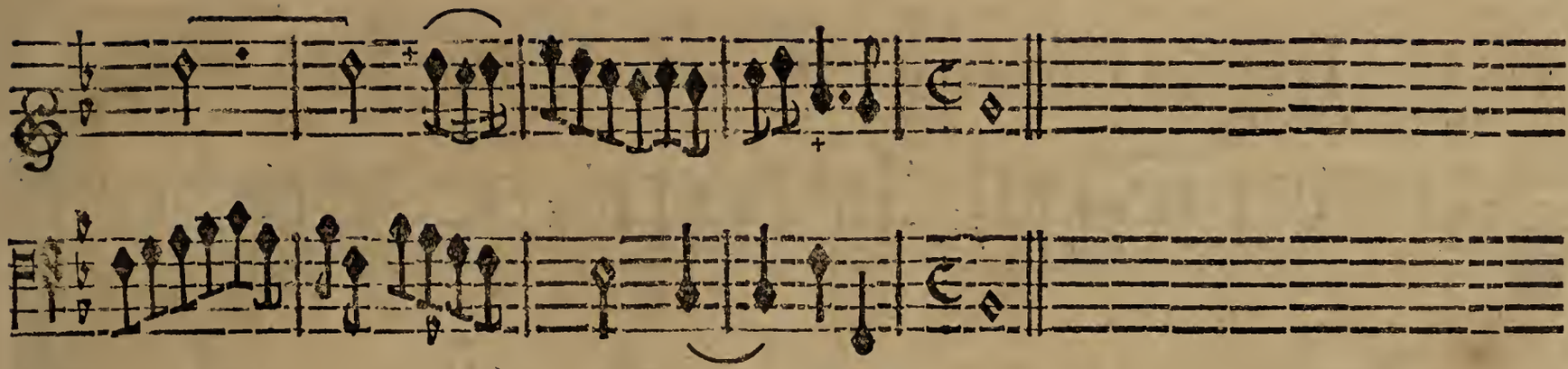
## SCENE PREMIERE.

### RENAUD & LES DEUX CHEVALIERS.

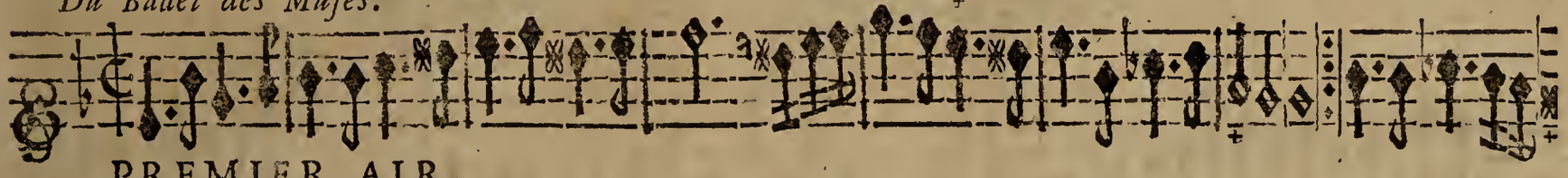
*Du Ballet des Arts.*



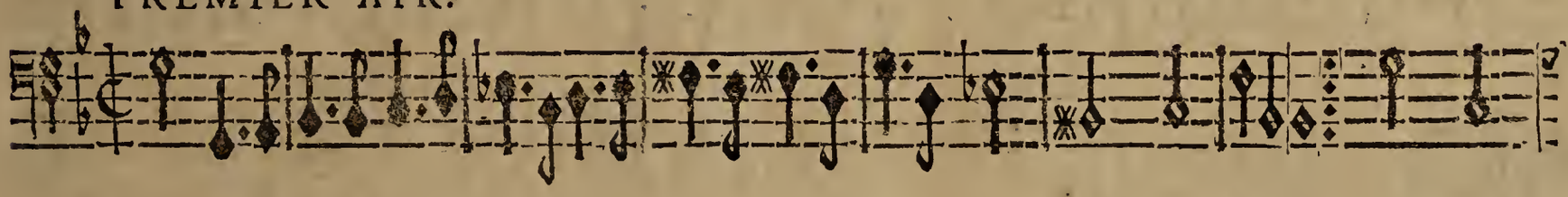


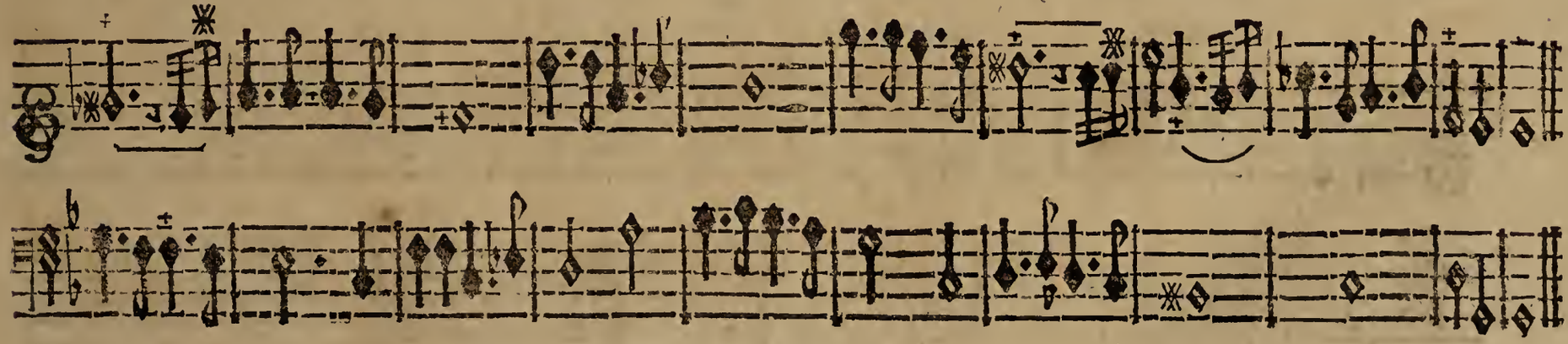


*Du Ballet des Muſes.*



PREMIER AIR.

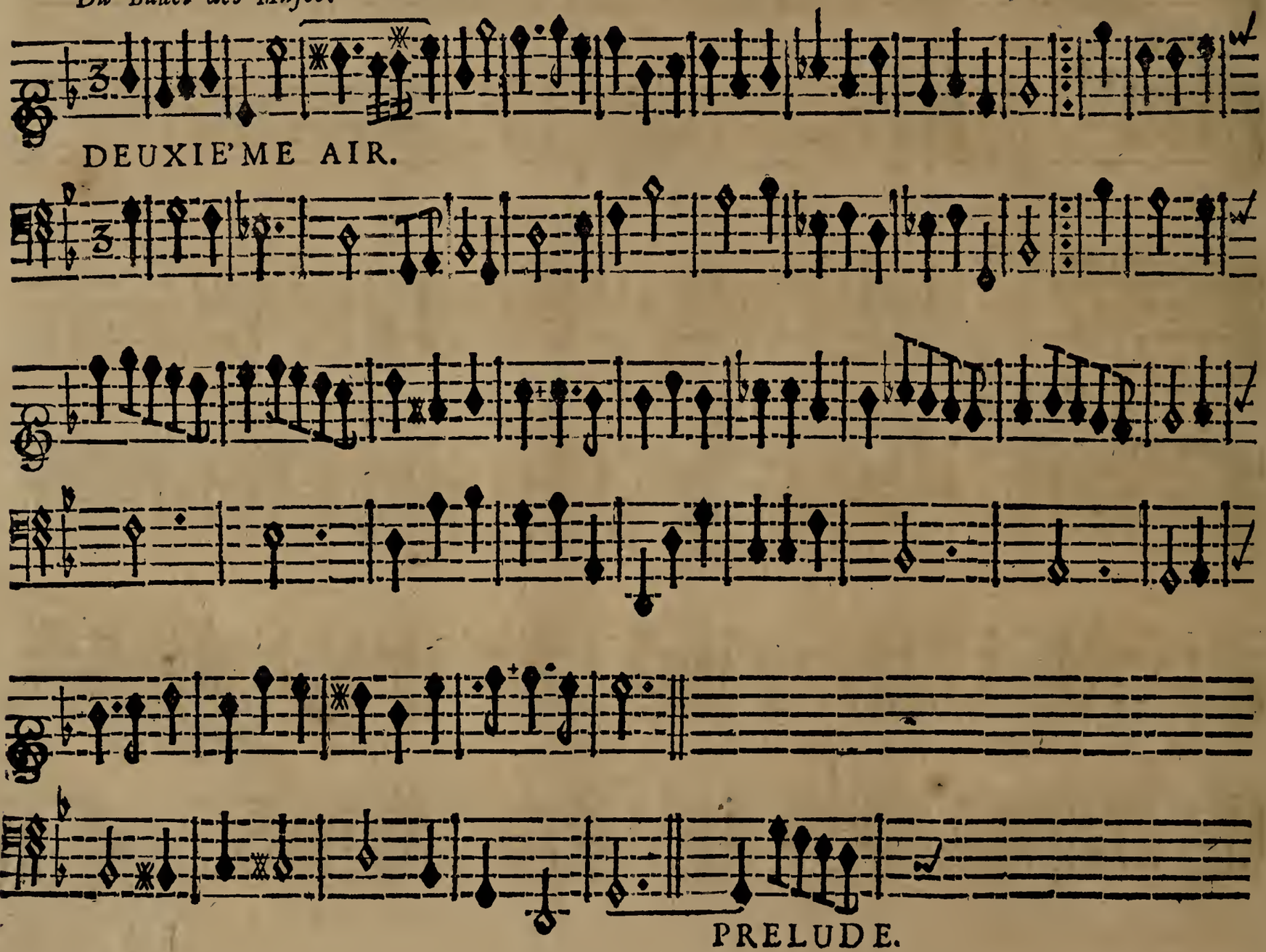




## SCENE II.

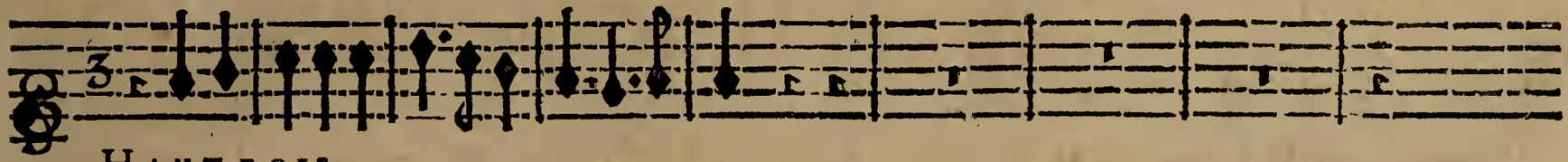
RENAUD, LES DEUX CHEVALIERS. Troupe d'Habitans du Palais Enchanté d'Armide.

*Du Ballet des Muses.*



*Du Ballet d'Alcidiane.*

HAUT-BOIS. TOUS.



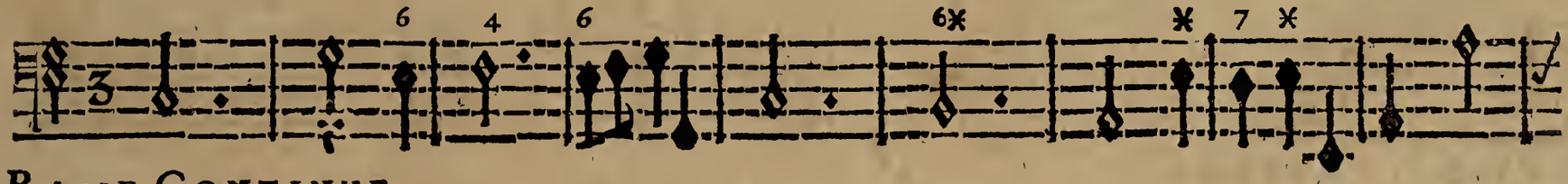
HAUT-BOIS.

BASSON. TOUS.

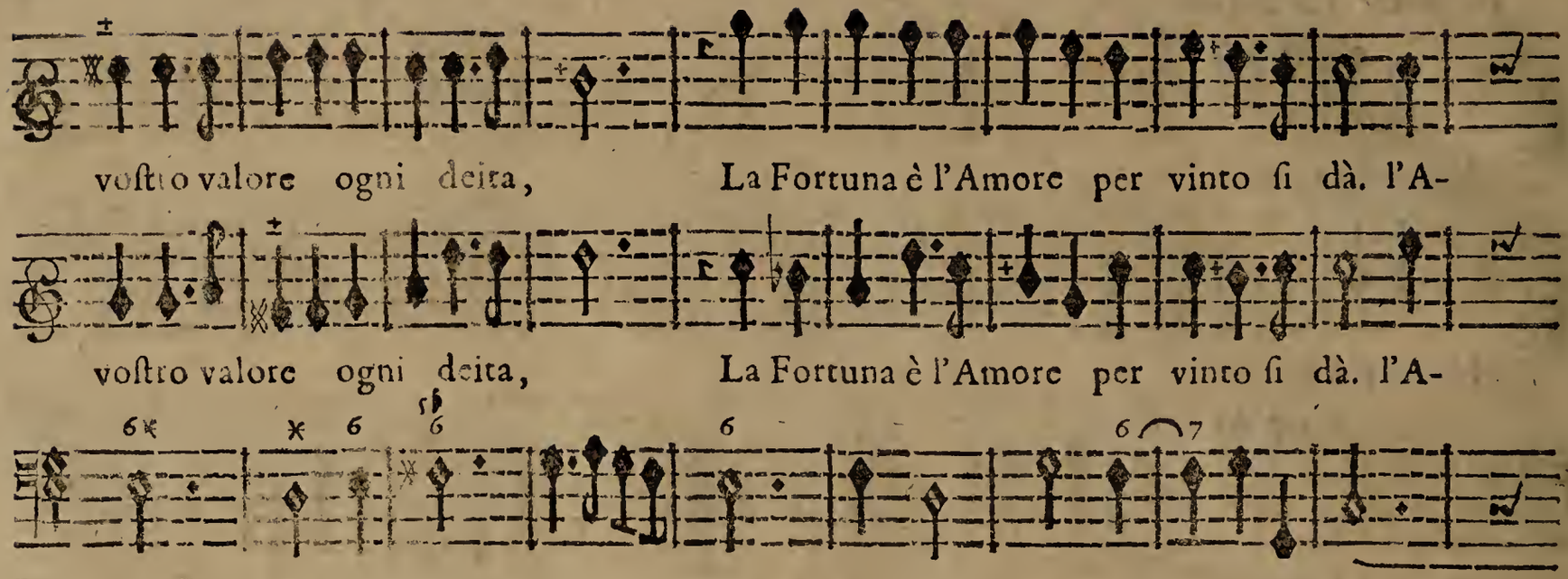
DUO.

CEde al voſtro valore ogni deita, La Fortuna è l'Amore per vinto ſi dà. Cede al

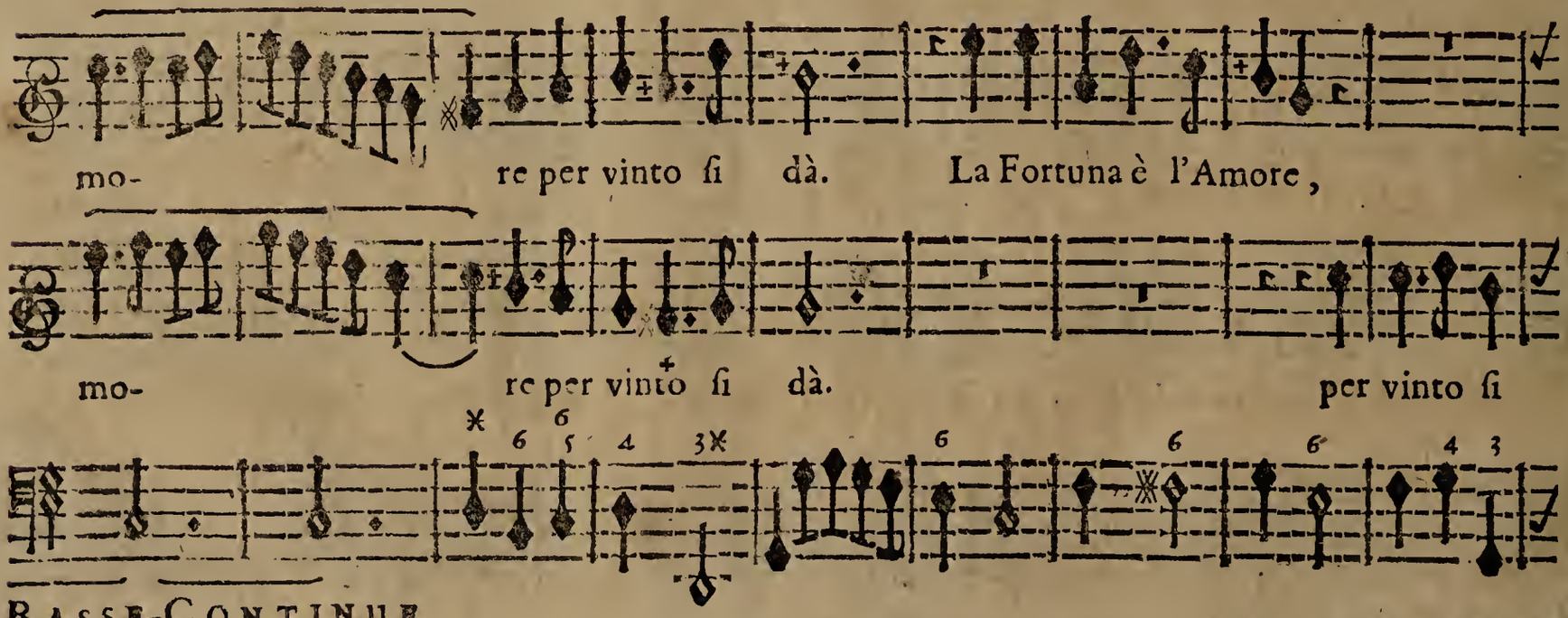
CEde al voſtro valore ogni deita, La Fortuna è l'Amore per vinto ſi dà. Cede al



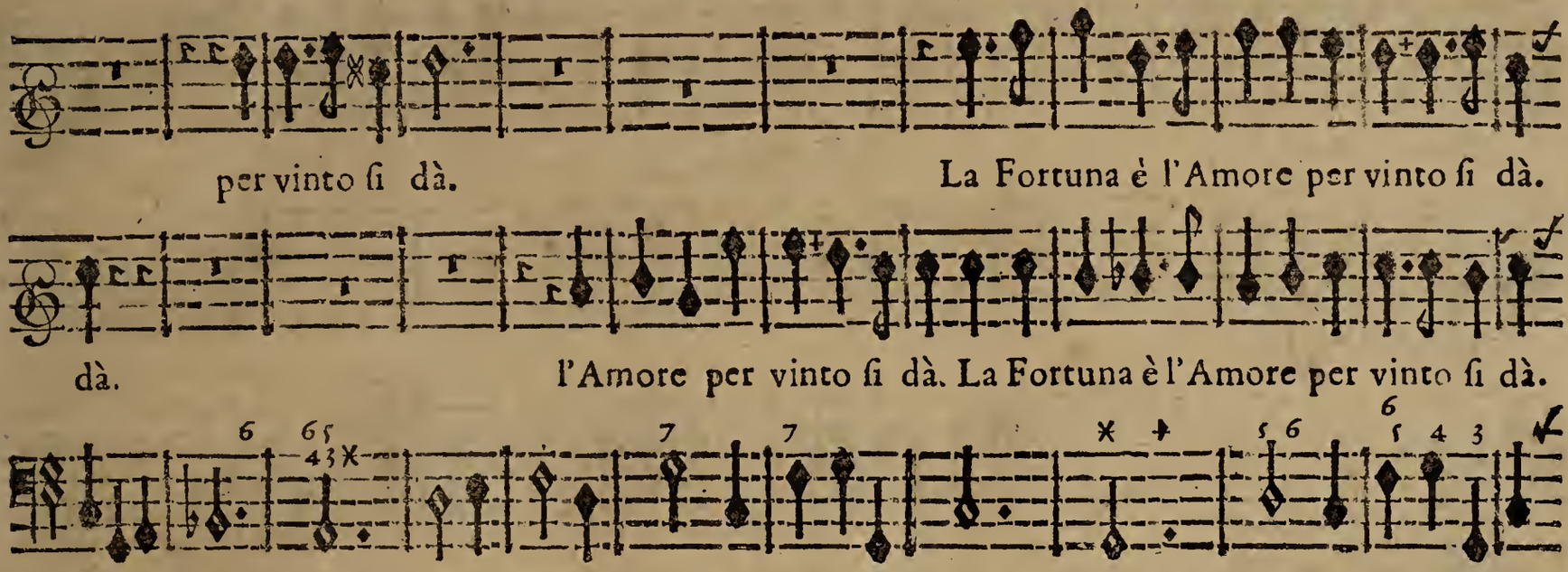
BASSE-CONTINUE.




BASSE-CONTINUE

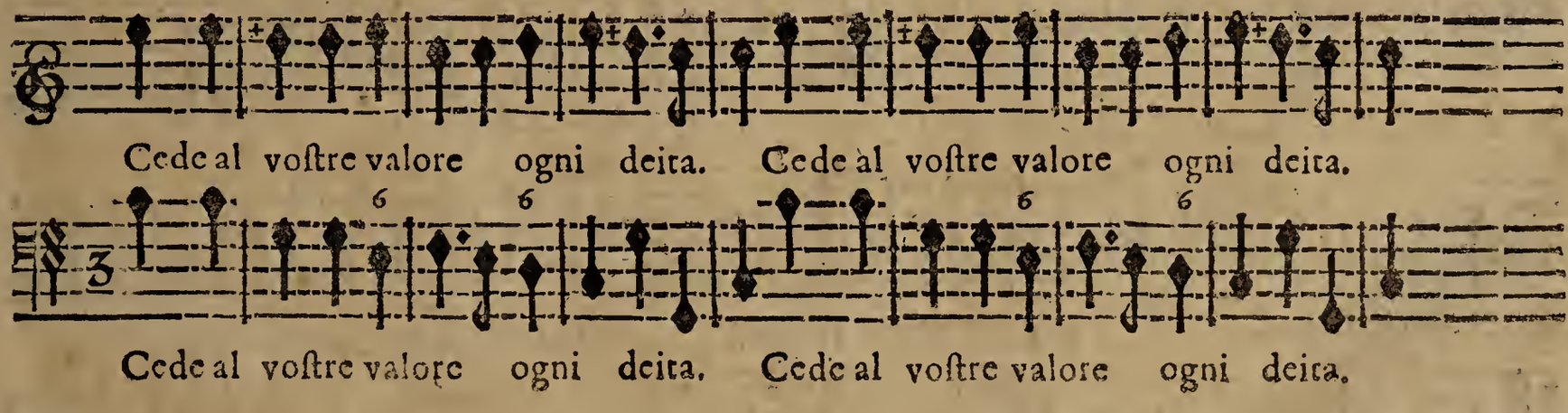


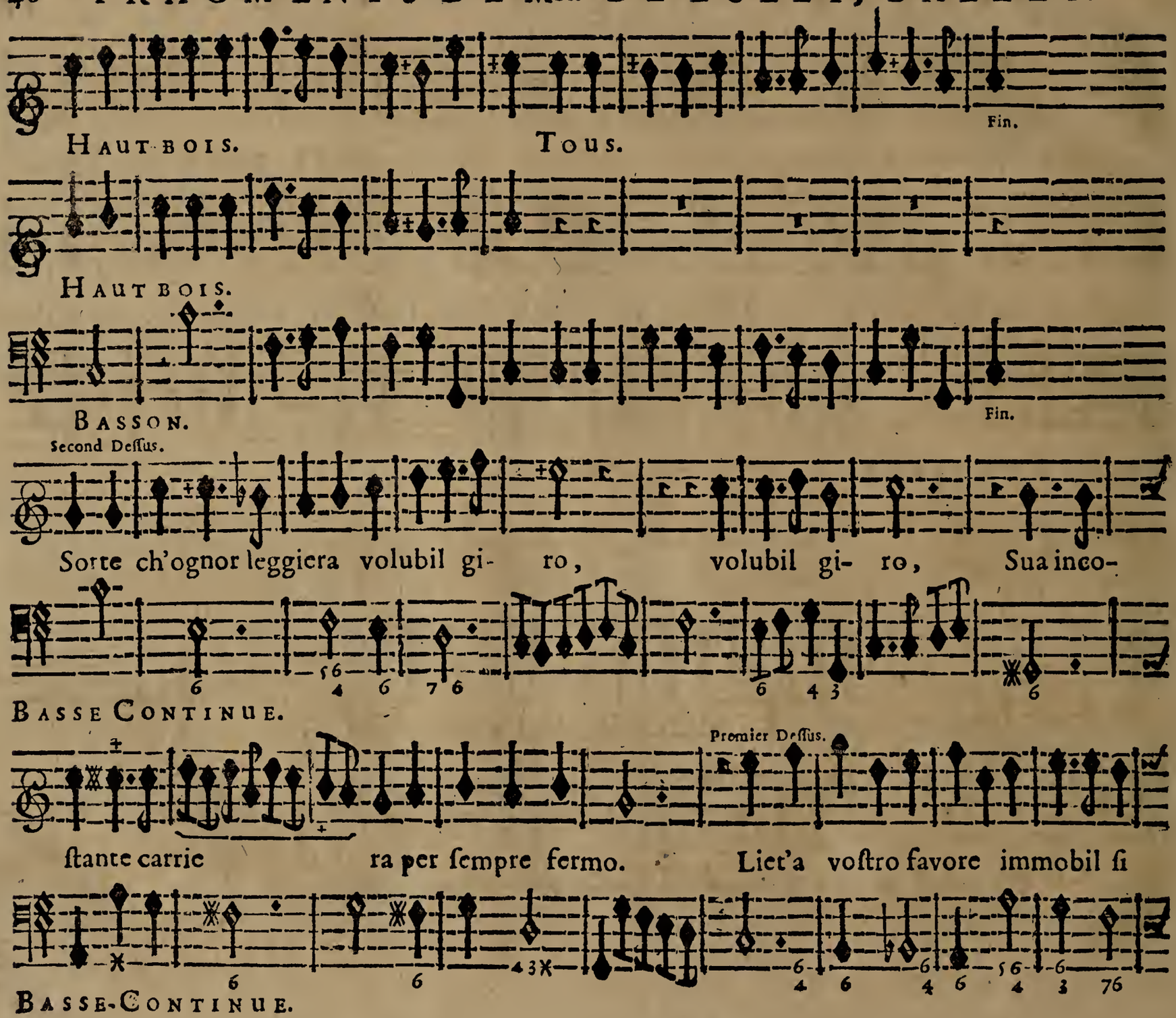

BASSE-CONTINUE.

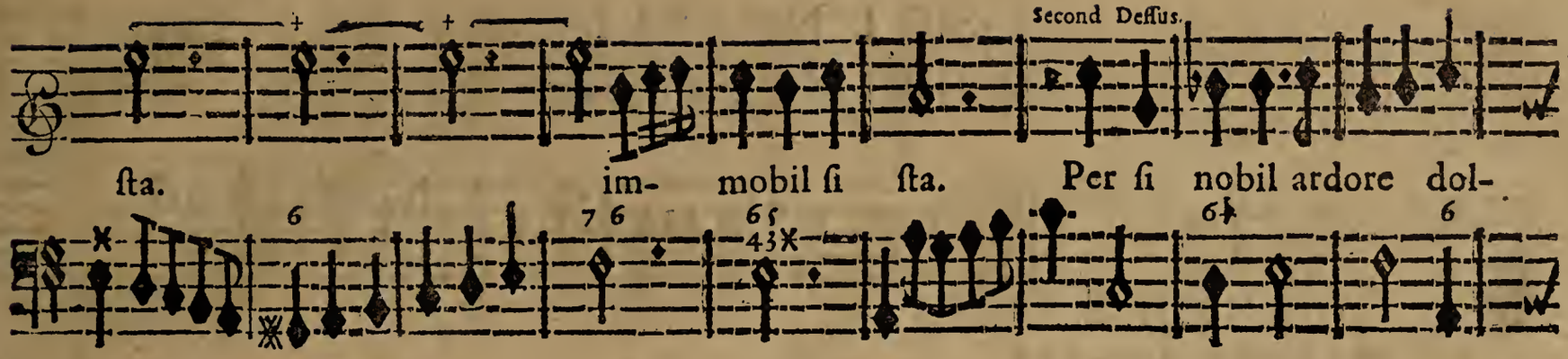



BASSE-CONTINUE.

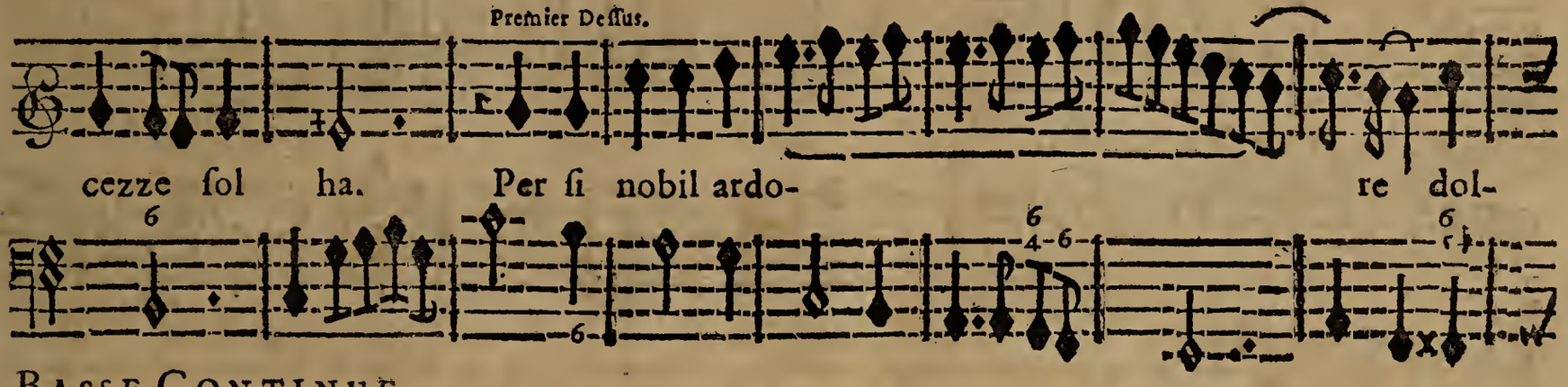
CHOEUR.



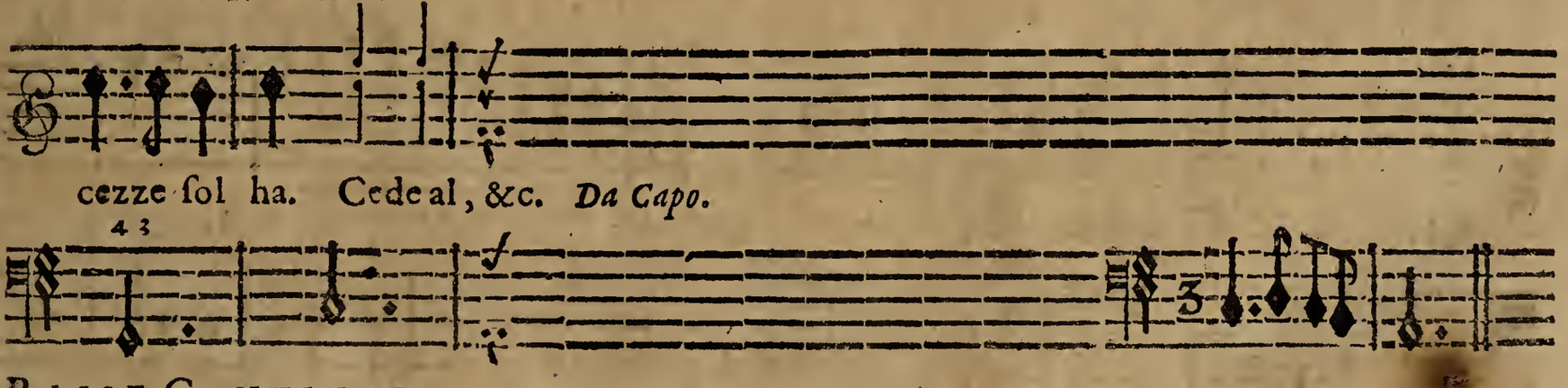

Fin.
HAUT-BOIS. TOUS.
HAUT BOIS.
Fin.
BASSON.
Second Deſſus.
Sorte ch'ognor leggiera volubil gi- ro, volubil gi- ro, Sua inco-
BASSE CONTINUE.
Premier Deſſus.
ſtante carrie ra per ſempre fermo. Liet'a voſtro favore immobil ſi
BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE. PRELUDE.

*On reprend le Duo page 45. Le Chœur page 47. & la Symphonie par où l'on finit.*

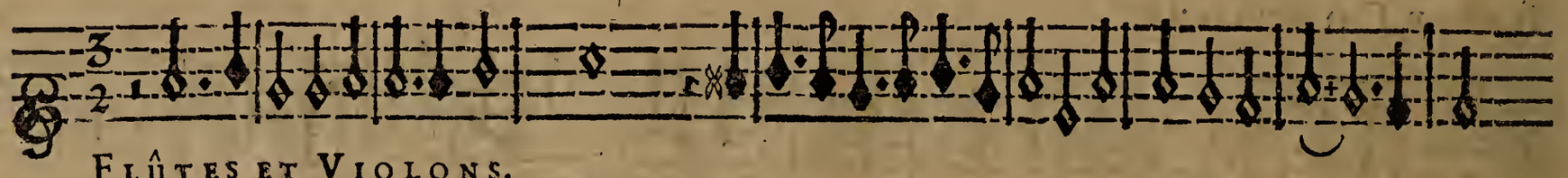
## SCENE III.

ARMIDE, & sa Suite.

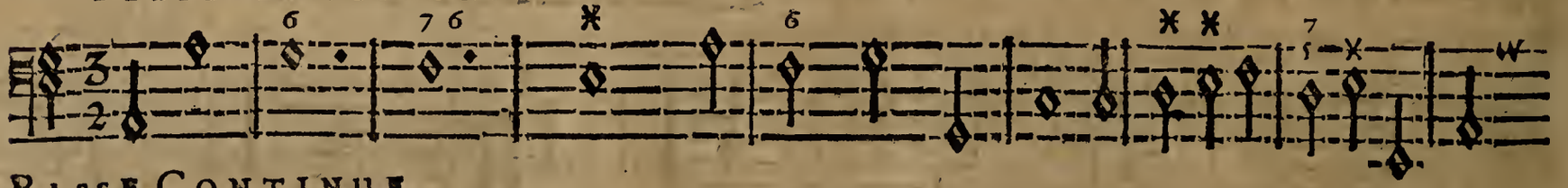
*Des Amours Déguisez.*

RITOURNELLE.

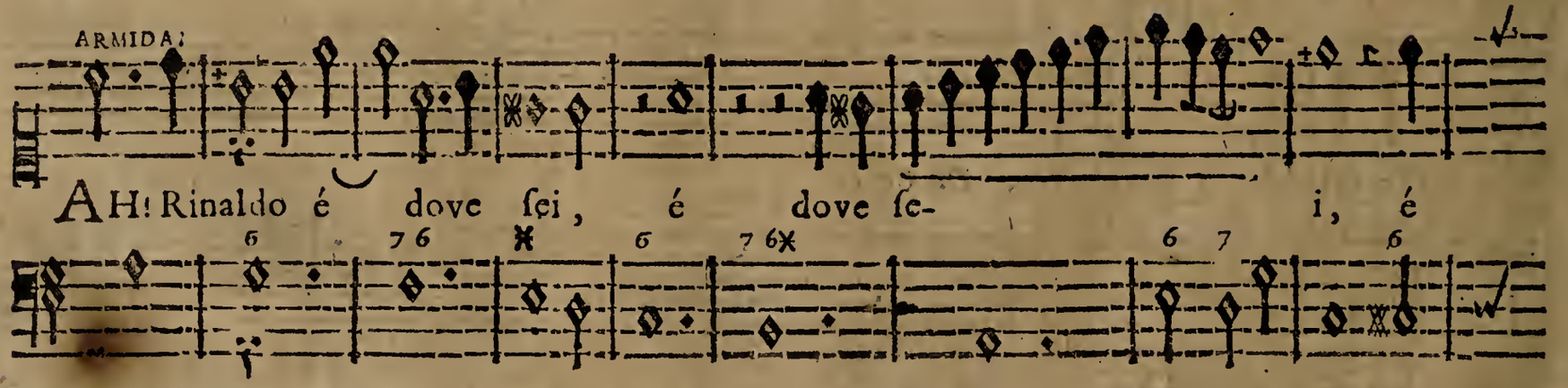
FLÛTES ET VIOLONS.



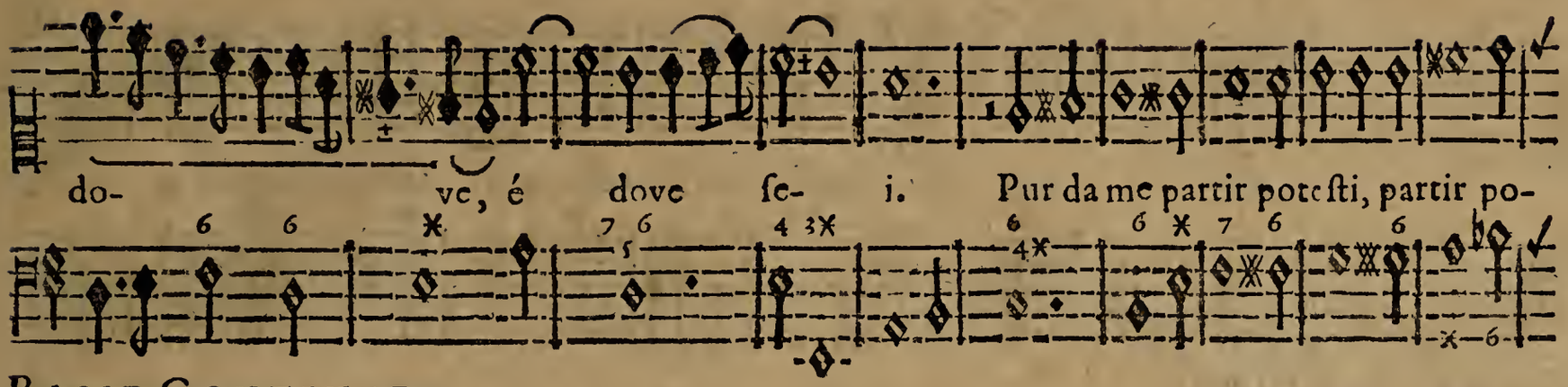
FLÛTES ET VIOLONS.



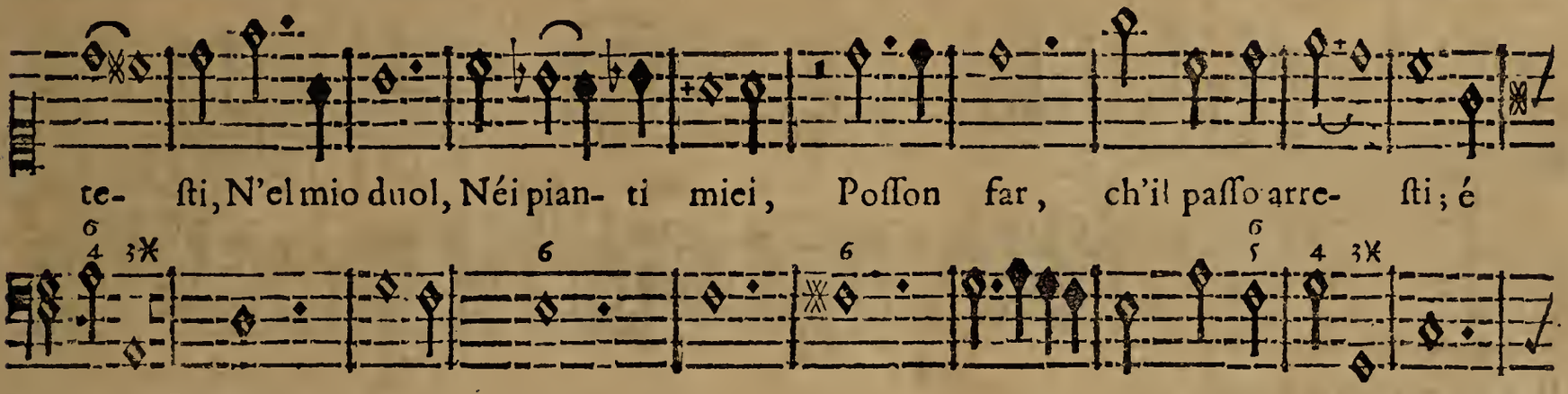
BASSE-CONTINUE.



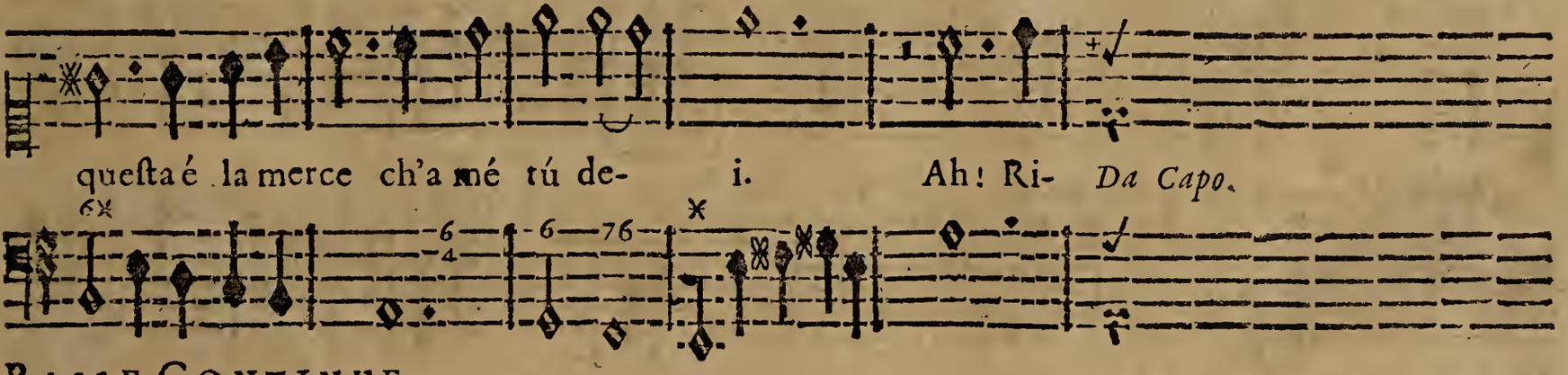

BASSE-CONTINUE.




BASSE-CONTINUE.

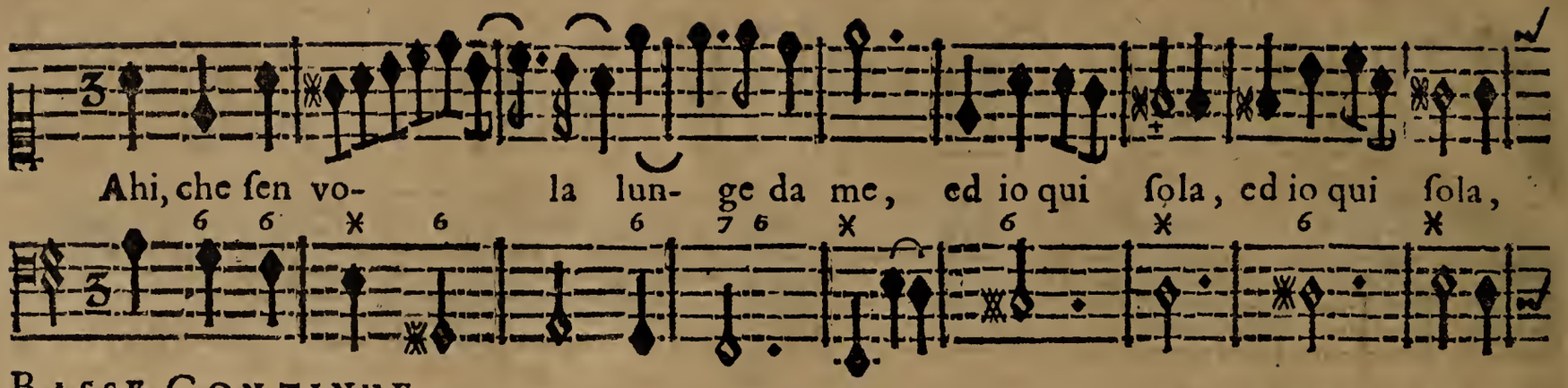



BASSE-CONTINUE.

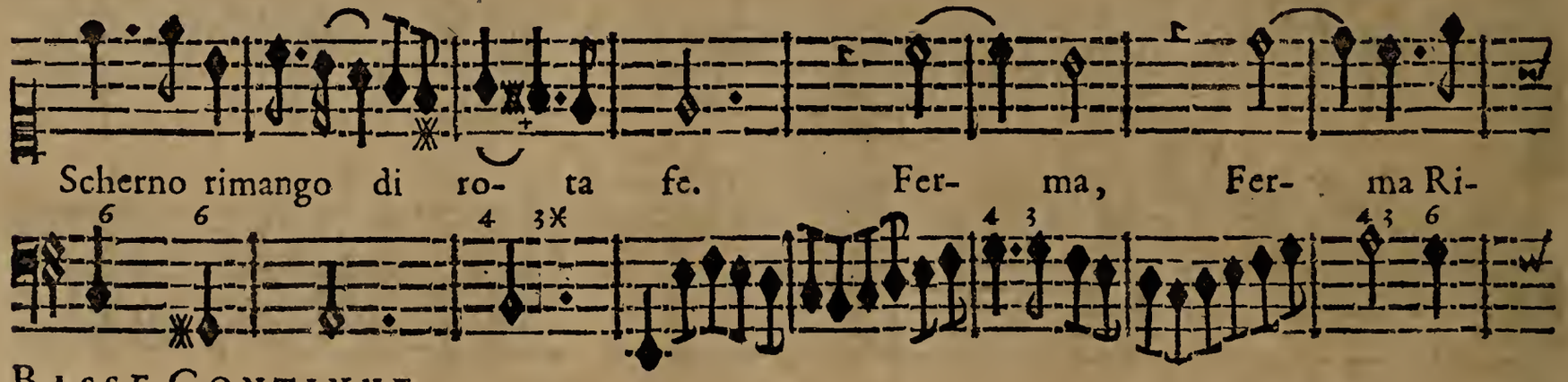



BASSE-CONTINUE.

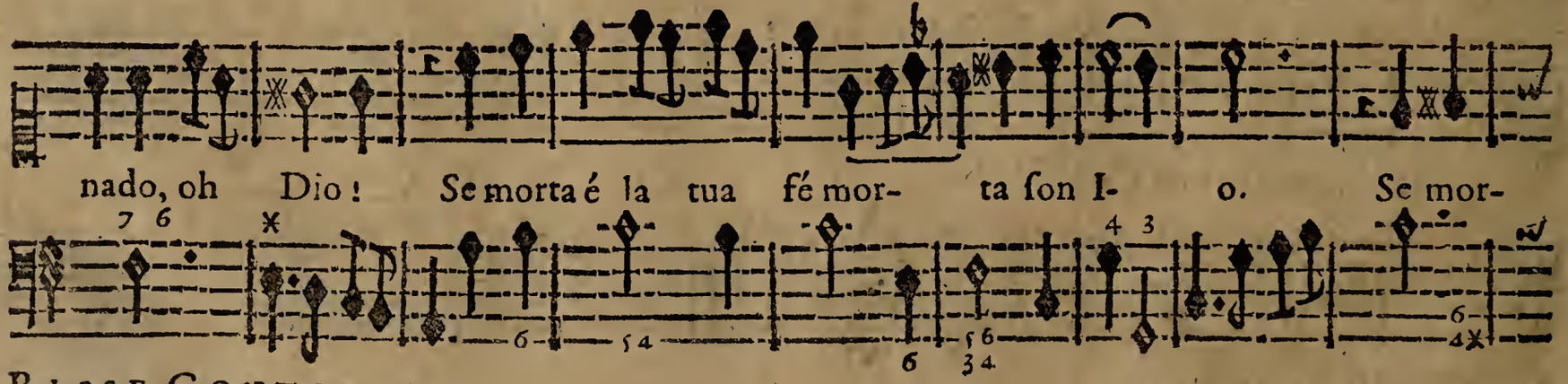
*On reprend la Ritournelle qui est devant* Ah! Rinaldo.



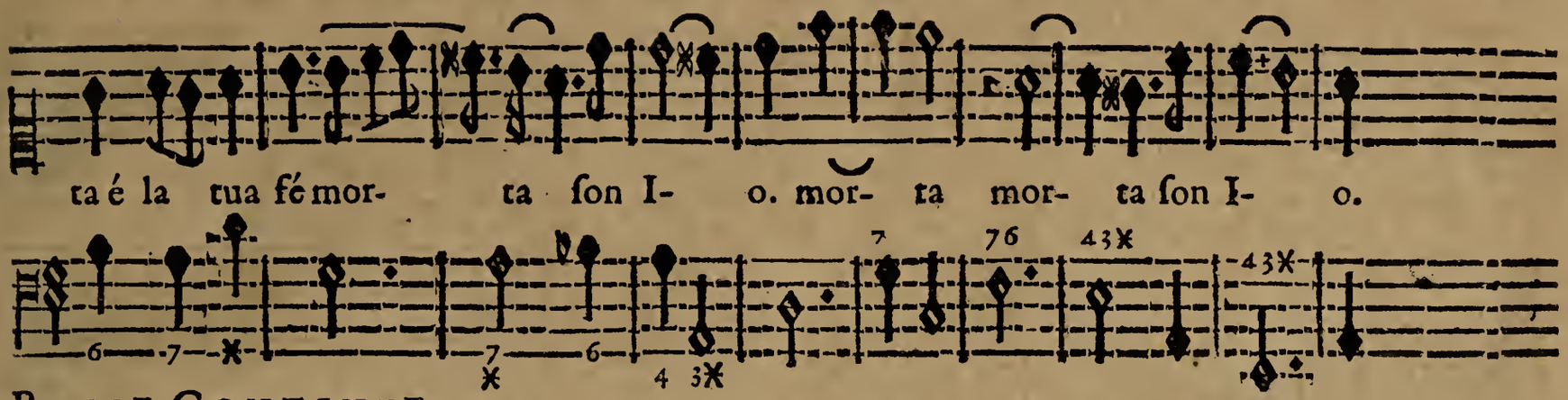

BASSE-CONTINUE.




BASSE-CONTINUE.

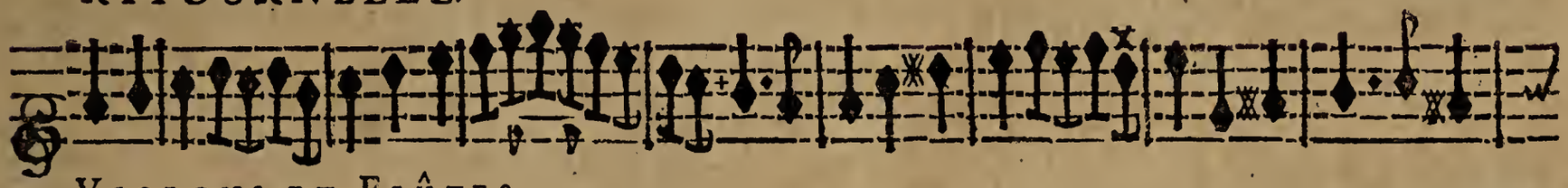



BASSE-CONTINUE.



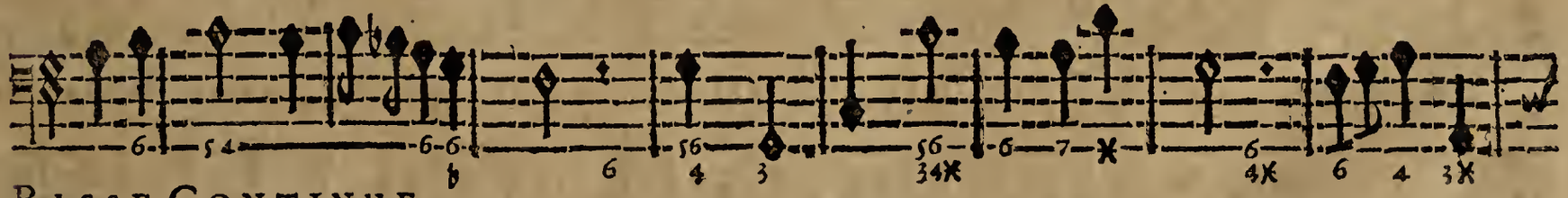

BASSE-CONTINUE.

RITOURNELLE.

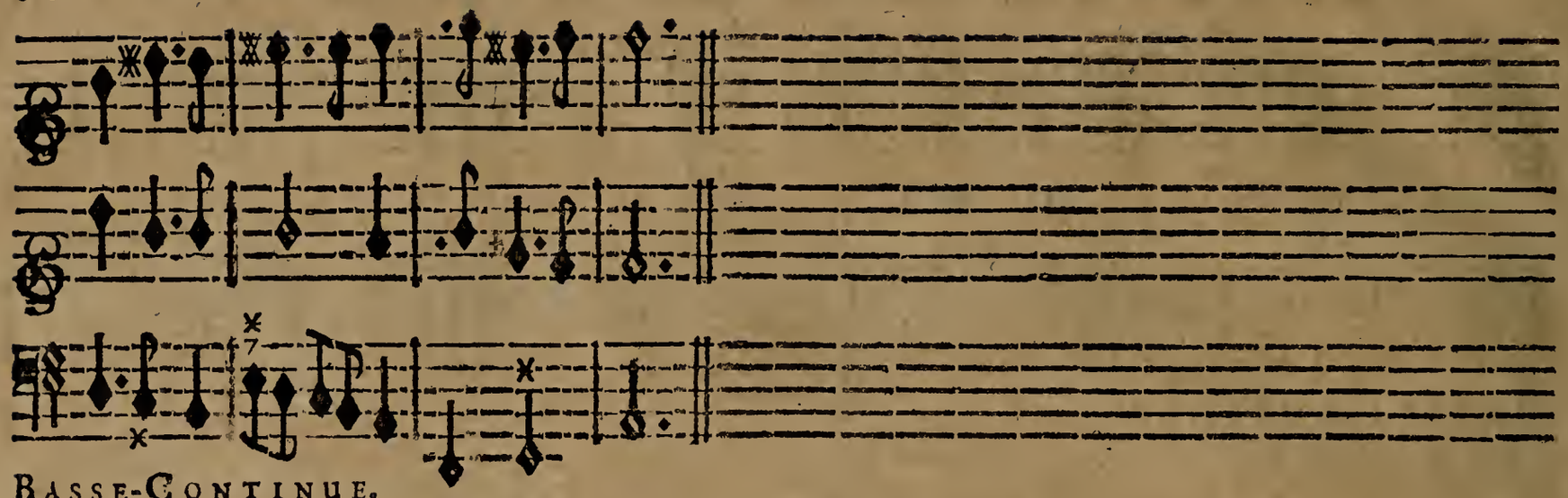


VIOLONS ET FLÛTES.

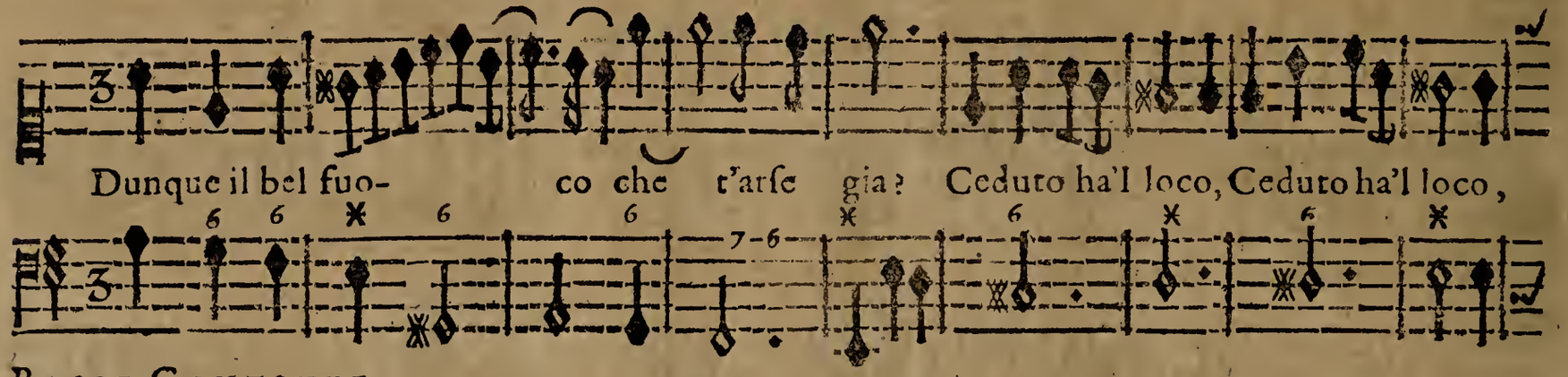
VIOLONS ET FLÛTES.



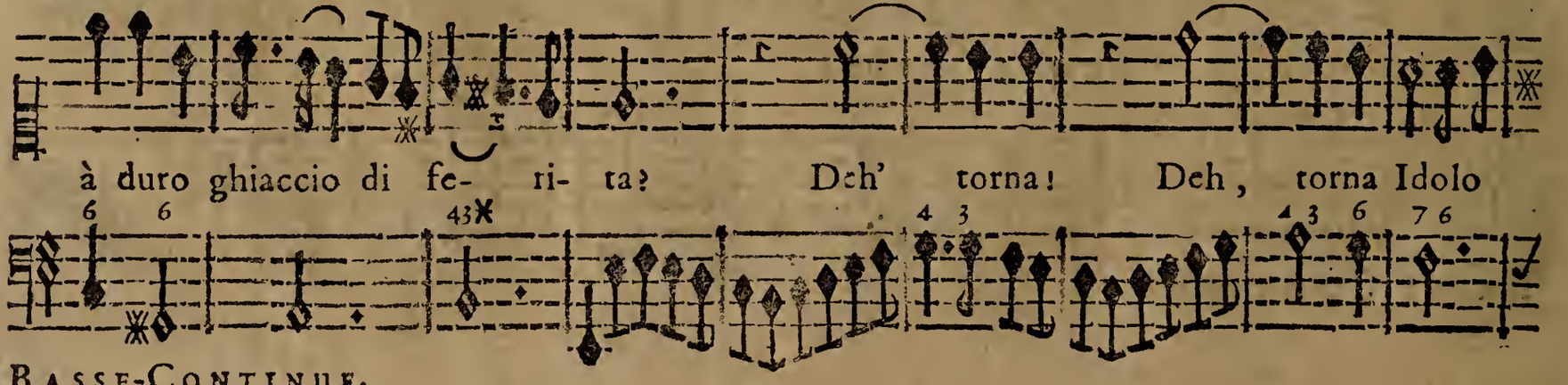
BASSE-CONTINUE.



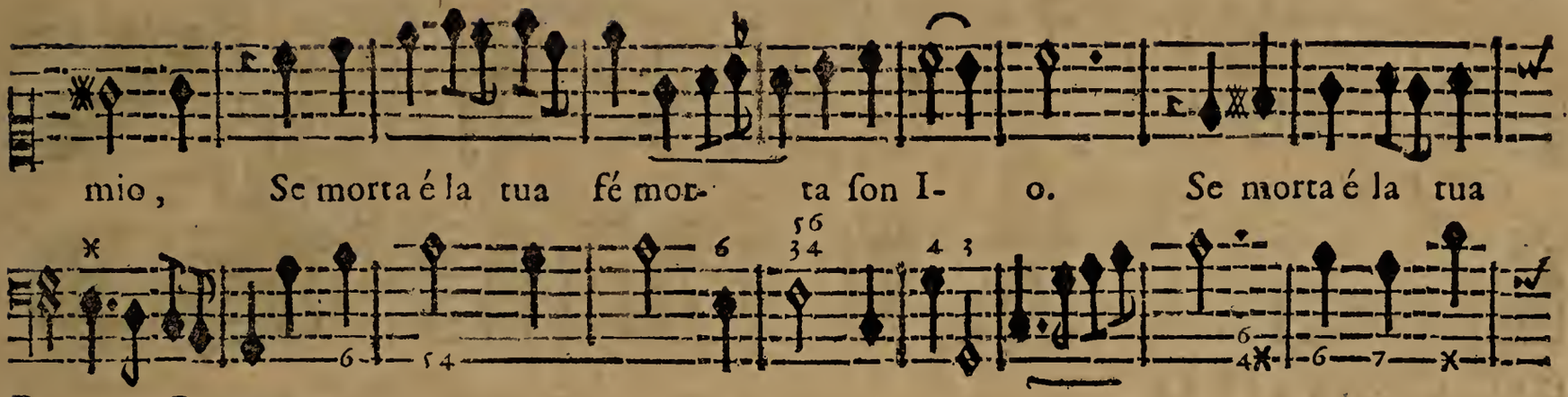
BASSE-CONTINUE.



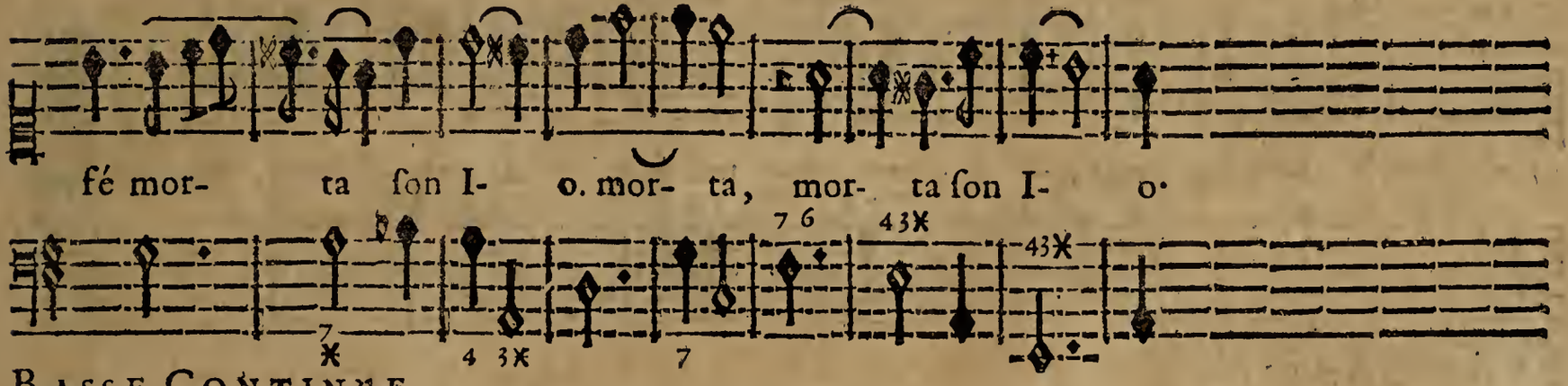

BASSE-CONTINUE.




BASSE-CONTINUE.

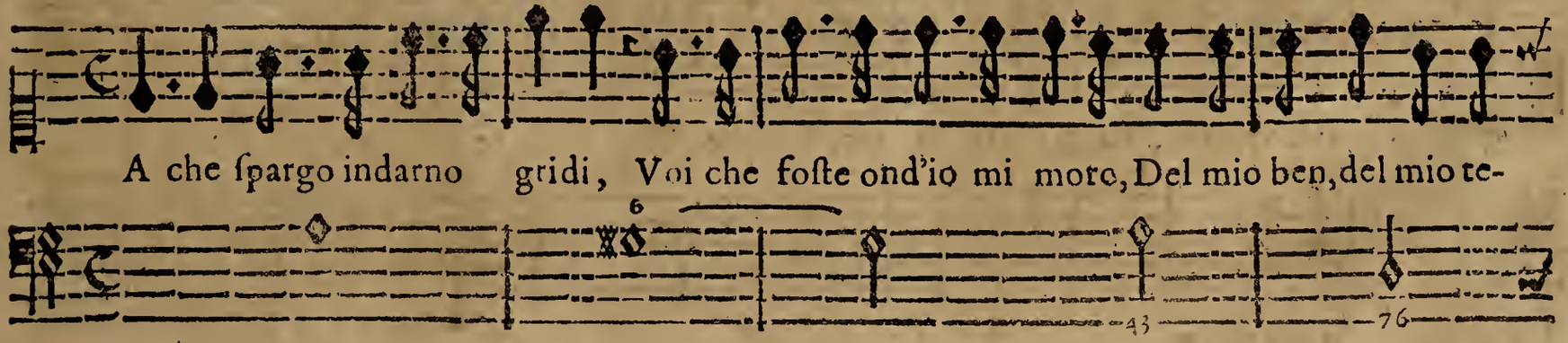



BASSE-CONTINUE.



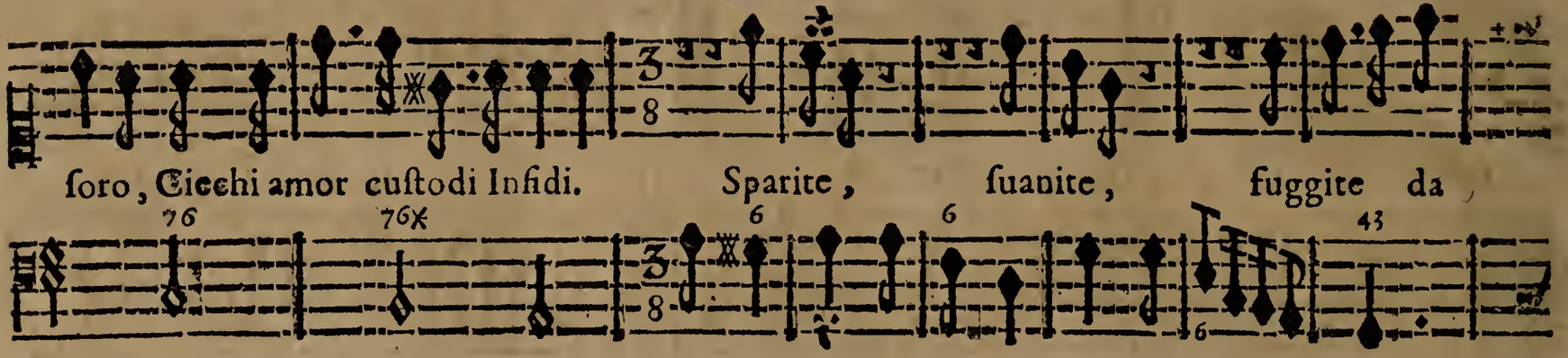

BASSE-CONTINUE.

*On reprend la Ritournelle page 53.*

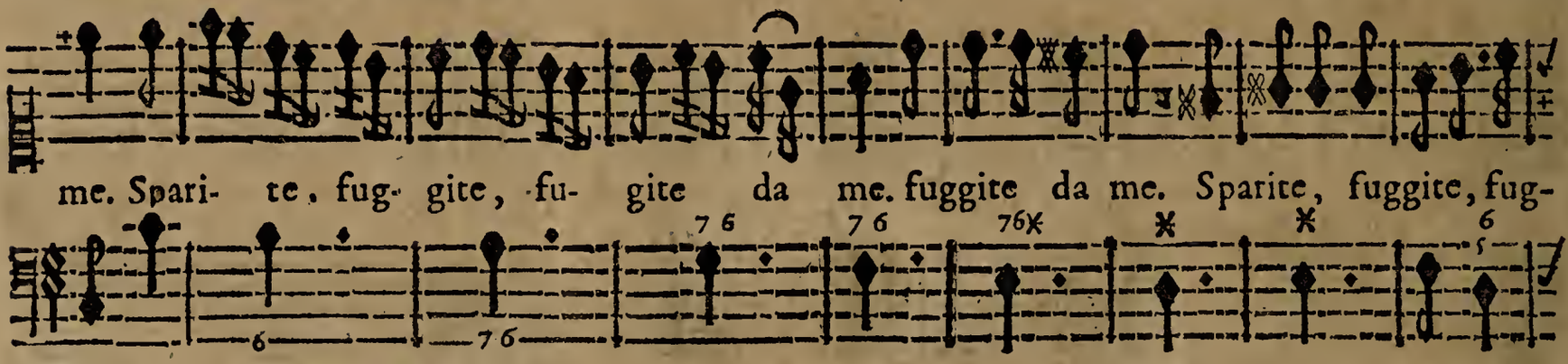



BASSE-CONTINUE.

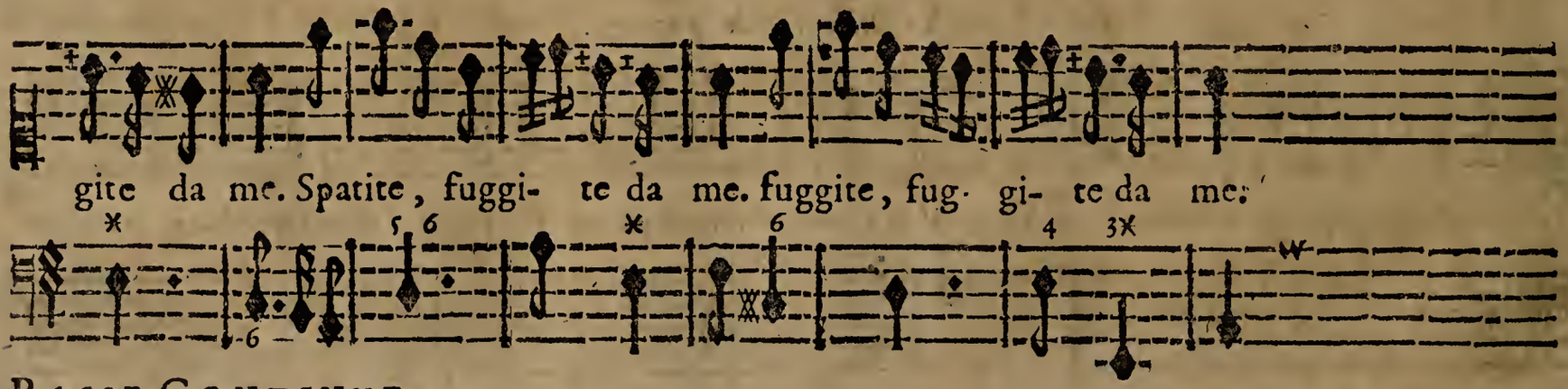
Presto.




BASSE-CONTINUE.

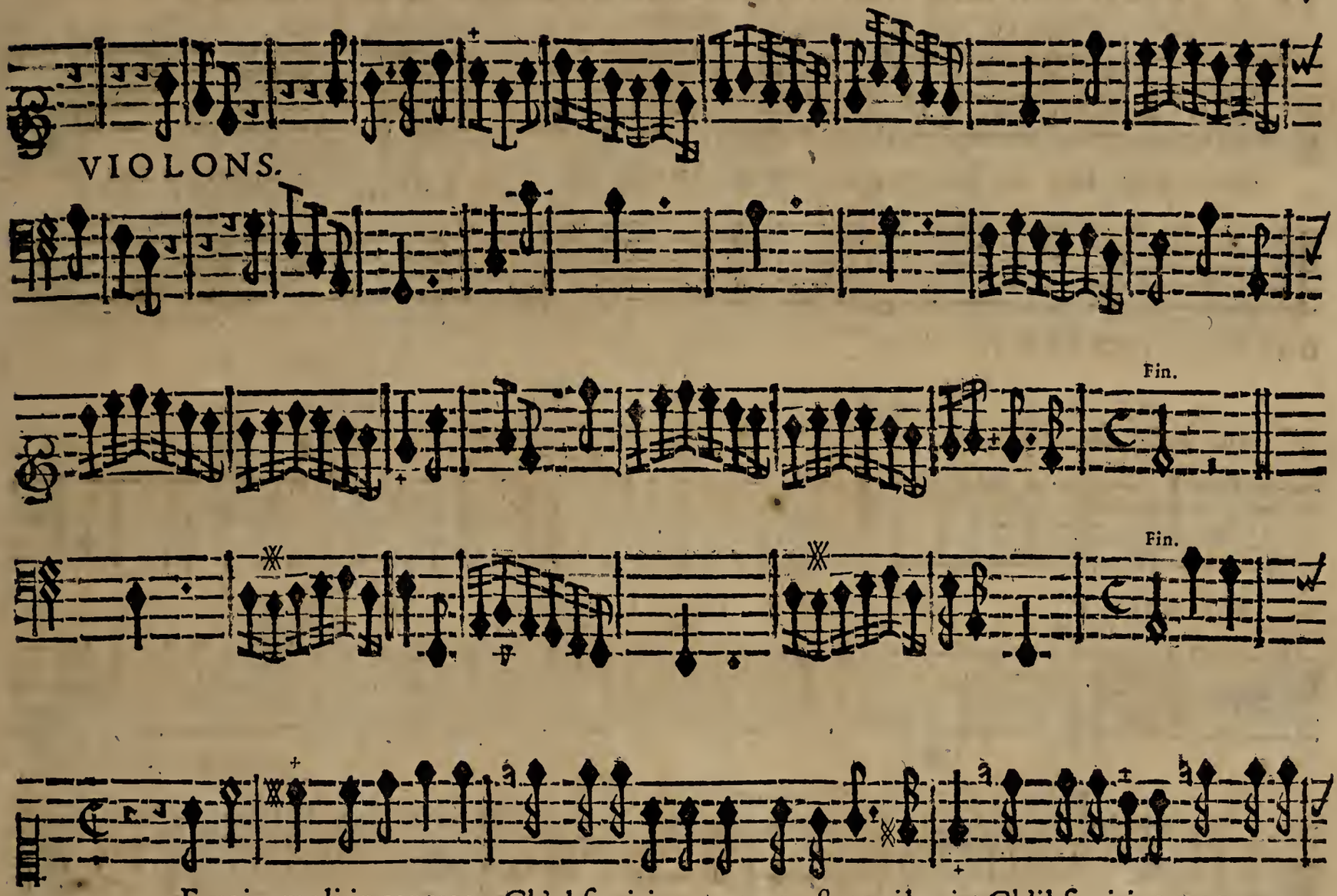



BASSE-CONTINUE.



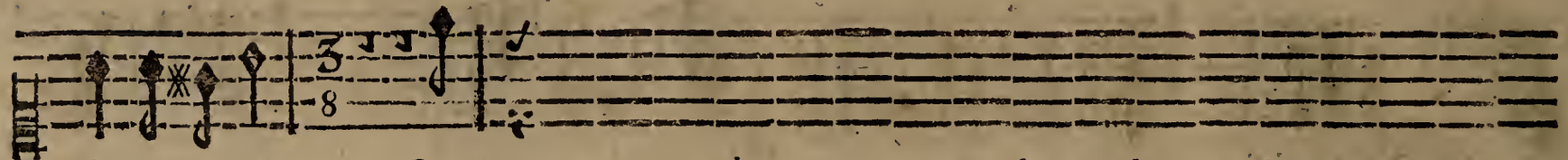

BASSE-CONTINUE.

VIOLONS.

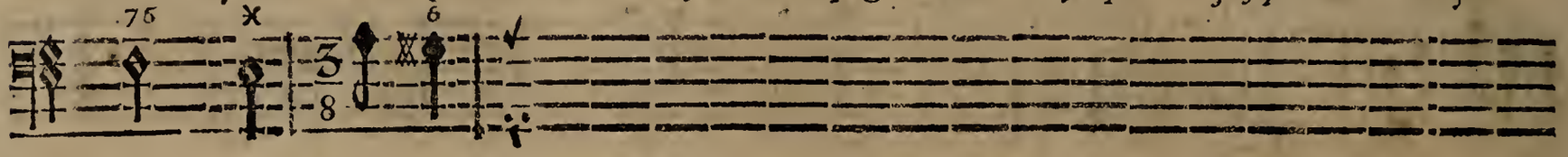



E voi, moli incantate, Ch'al fugitivo non arreſtate il pie? Ch'il fugitivo non arre-

BASSE-CONTINUE.

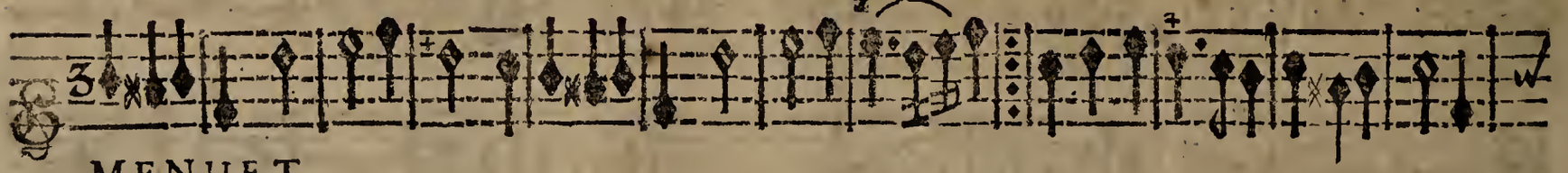


ſtate il pie? Sparite, *Comme cy-devant page 56. Et la Symphonie juſques au mot fin.*

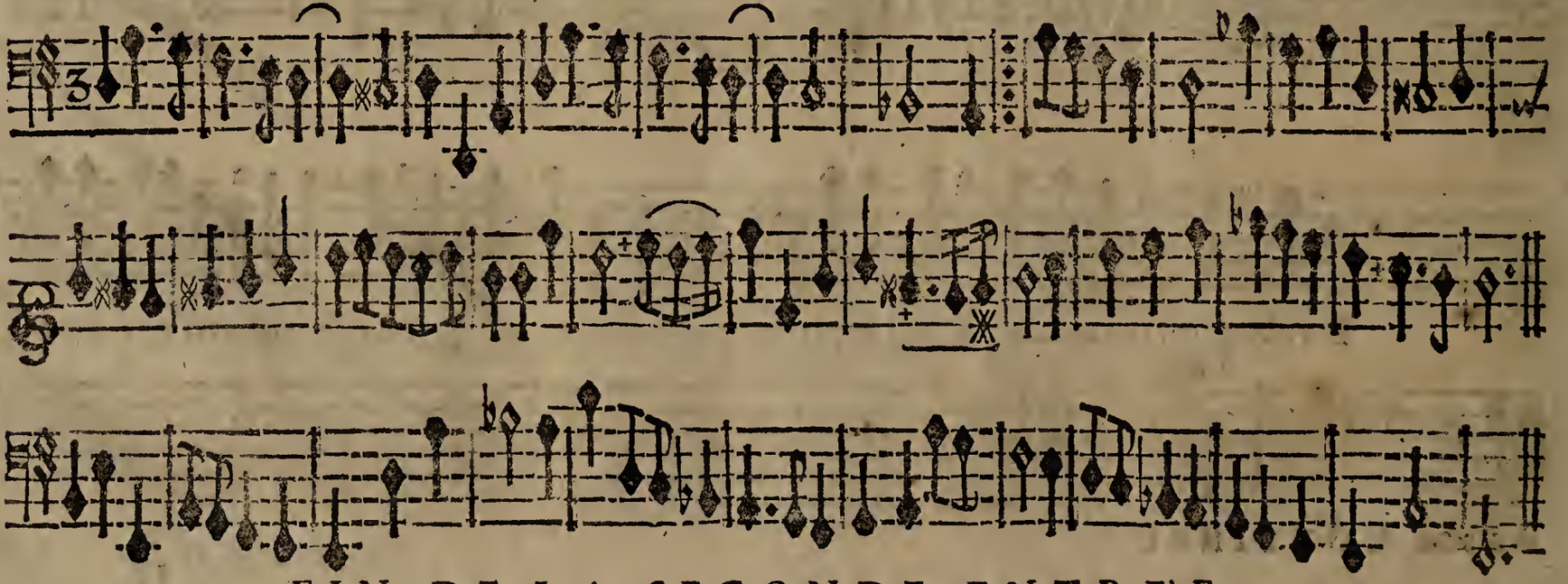


BASSE-CONTINUE.

*Du Ballet des Muſes.*



MENUET.



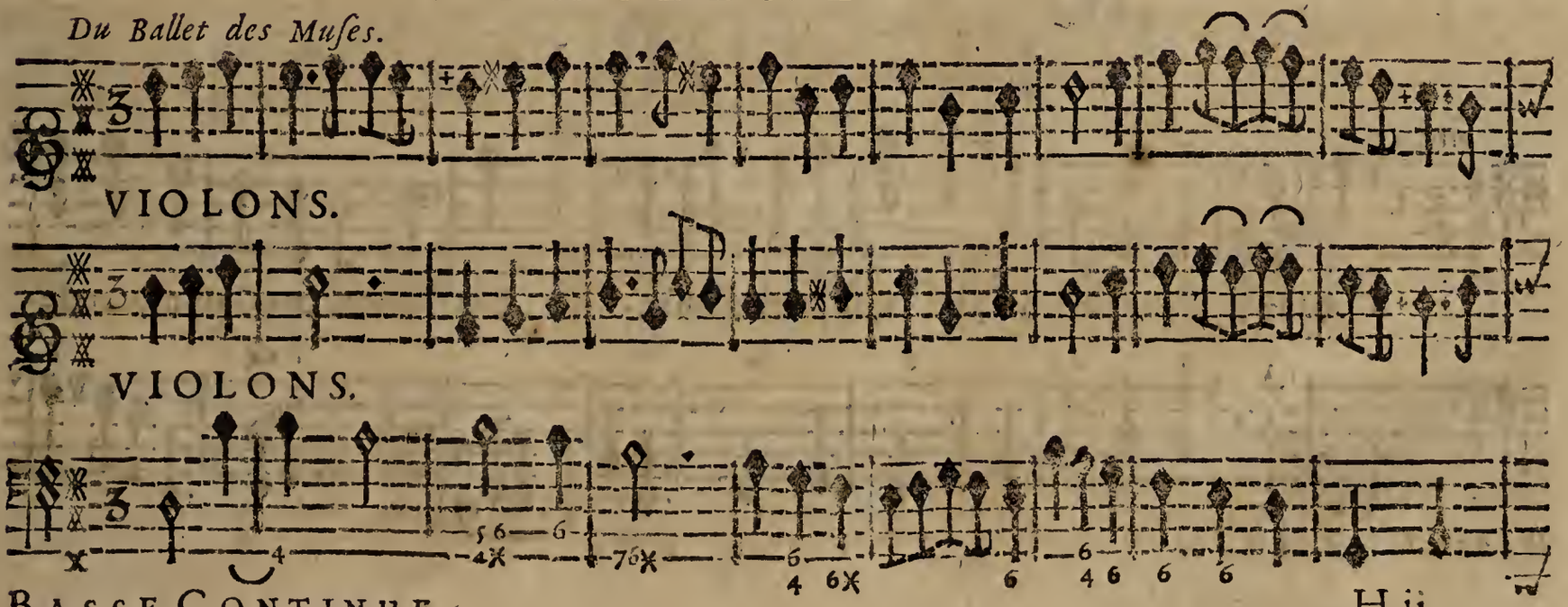
FIN DE LA SECONDE ENTRE'E.

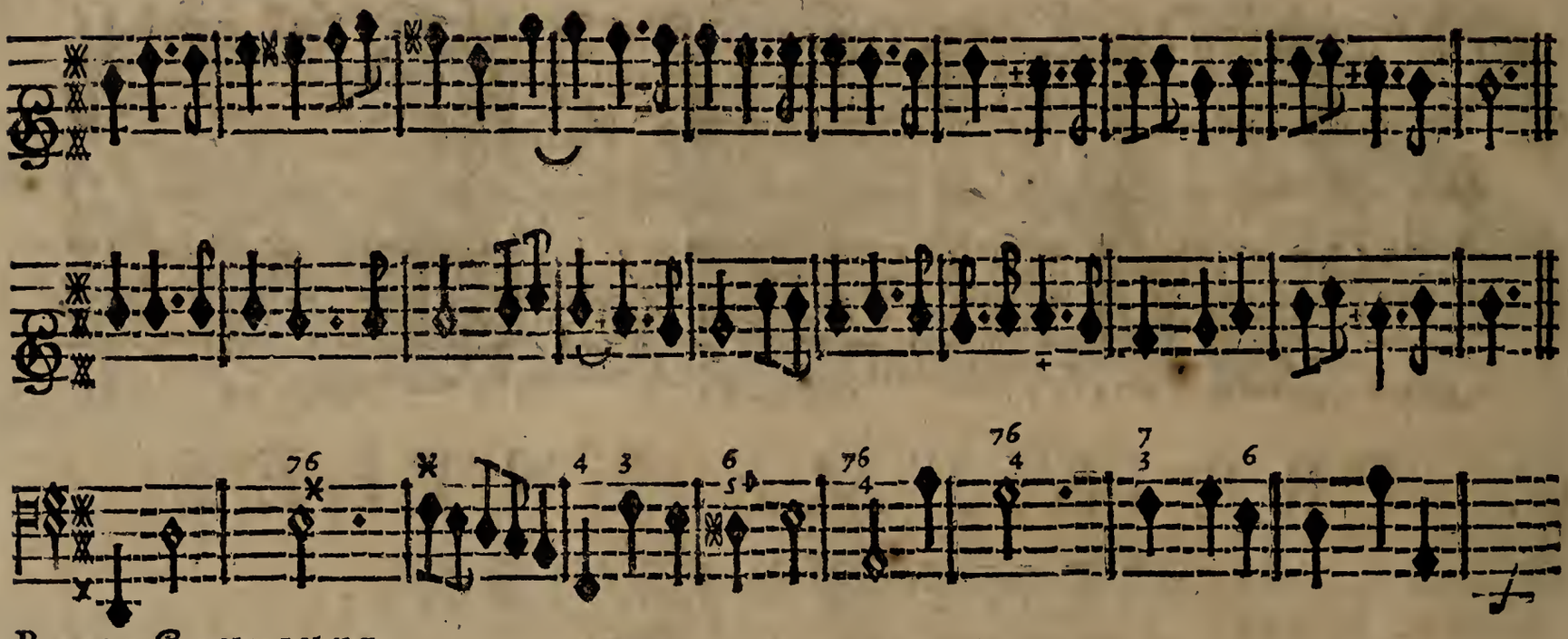
# TROISIE'ME ENTRE'E.

## SCENE PREMIERE.

PHILENE ſeul.

*Du Ballet des Muſes.*

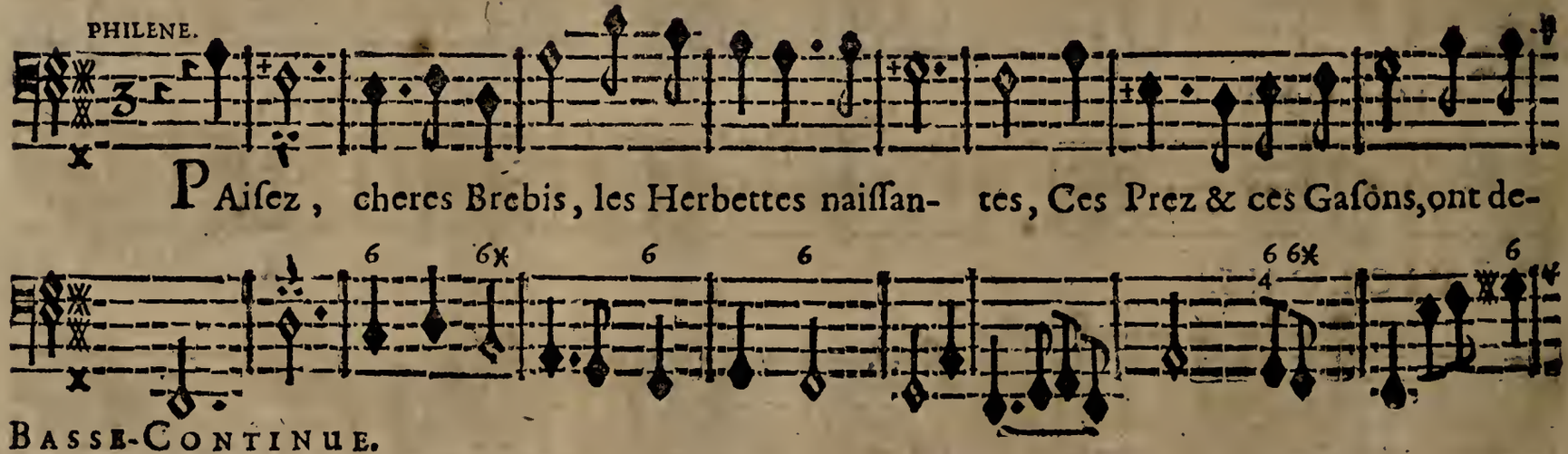




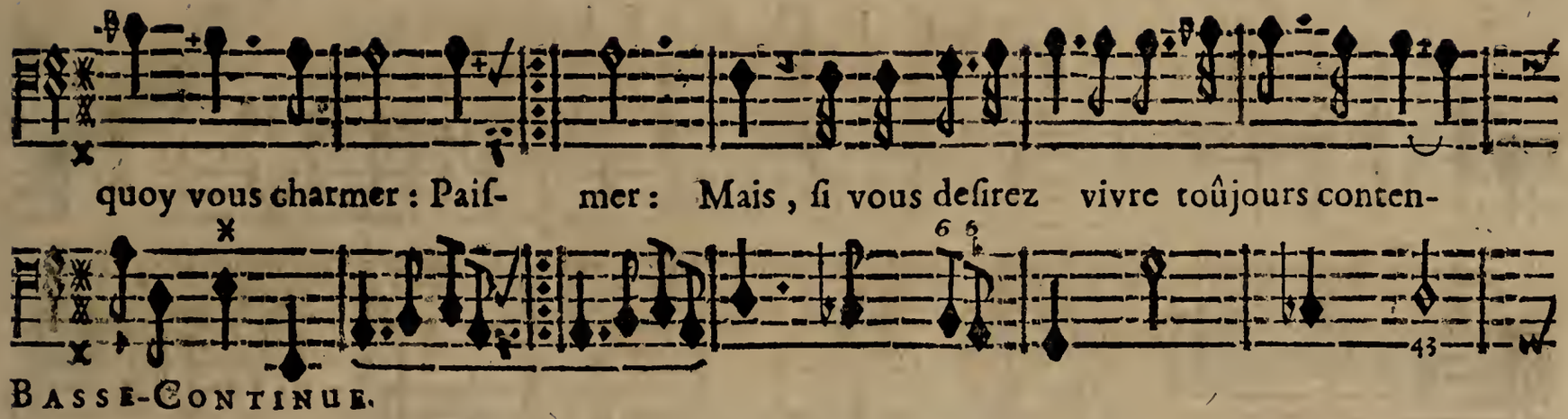
BASSE-CONTINUE.

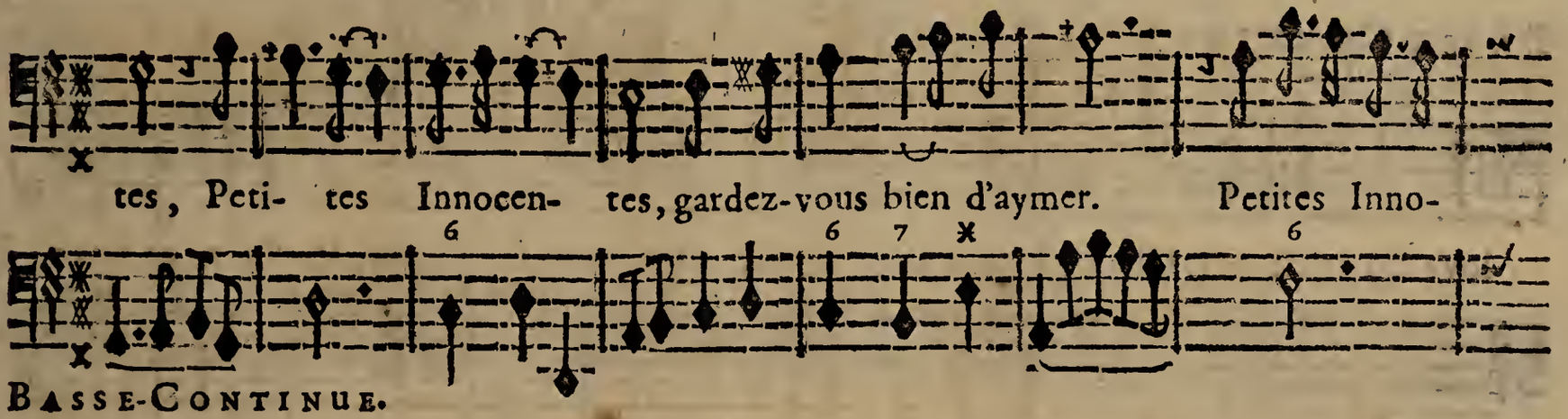
PHILENE.

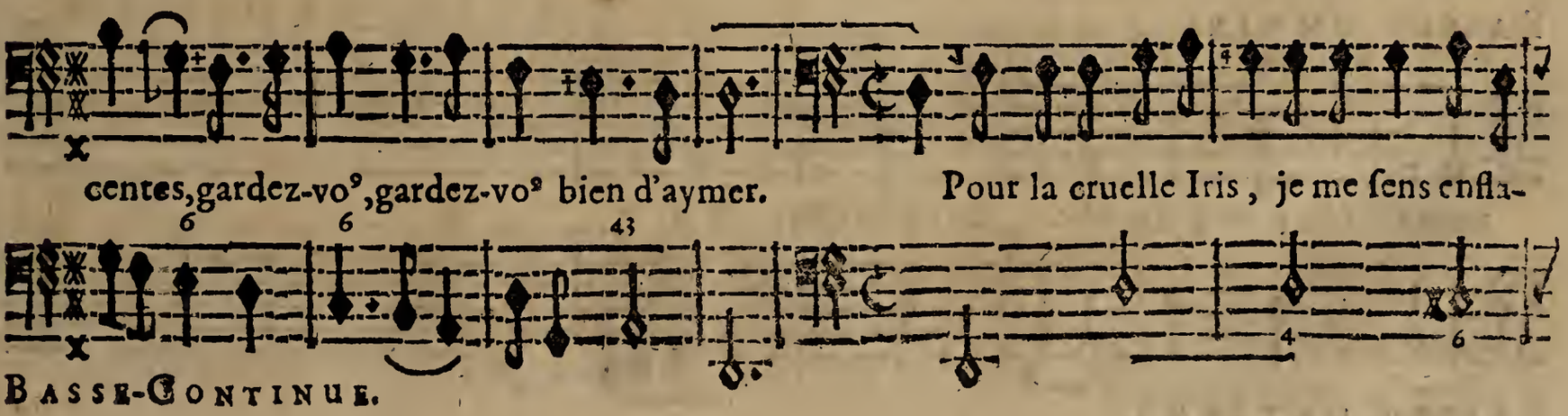
PAiſez, cheres Brebis, les Herbettes naiſſan- tes, Ces Prez & ces Gaſons, ont de-



BASSE-CONTINUE.


quoy vous charmer : Paiſ- mer : Mais , ſi vous deſirez vivre toûjours conten-
Basse-Continue.

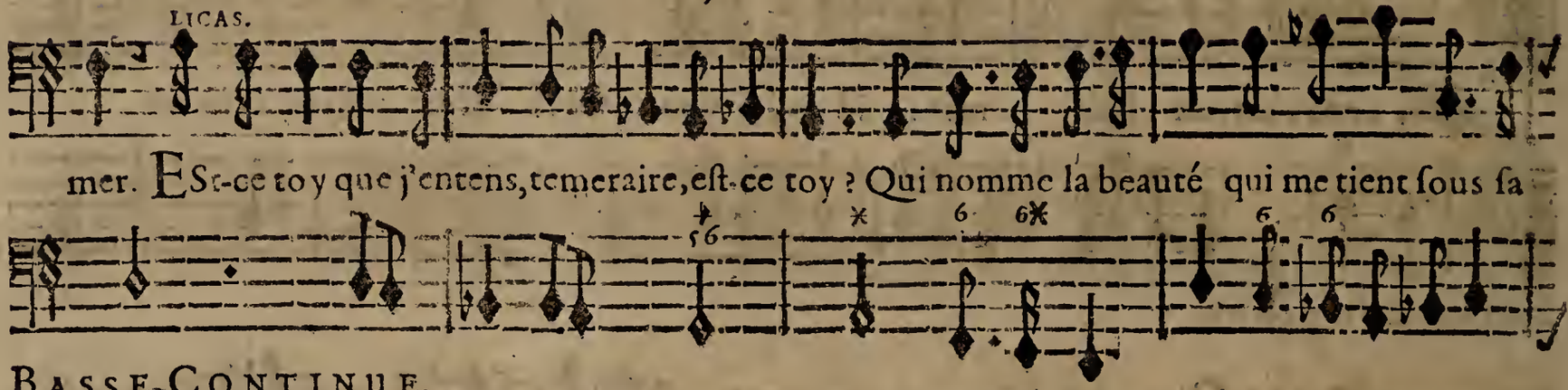

tes , Peti- tes Innocen- tes, gardez-vous bien d'aymer. Petites Inno-
Basse-Continue.


centes,gardez-vo⁹,gardez-vo⁹ bien d'aymer. Pour la cruelle Iris , je me ſens enfla-
Basse-Continue.

## SCENE II.

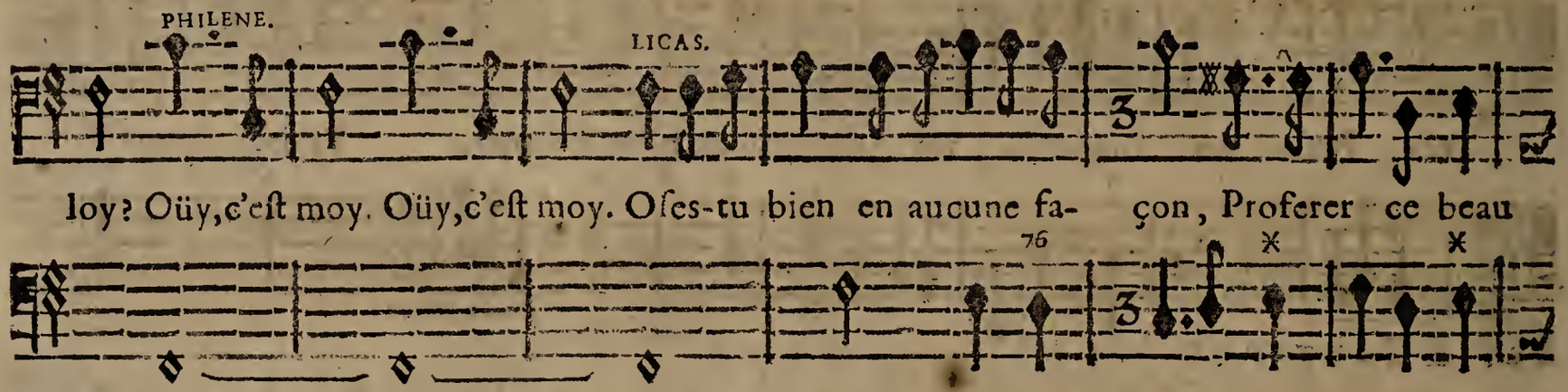
### LICAS, PHILENE.

LICAS.



mer. Est-ce toy que j'entens, temeraire, est-ce toy ? Qui nomme la beauté qui me tient sous sa

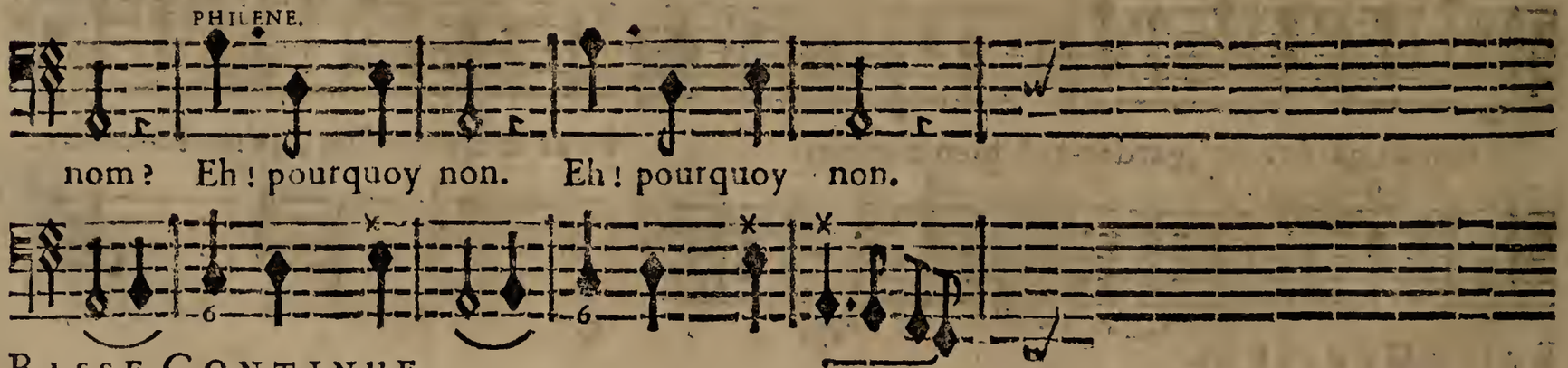
BASSE-CONTINUE.



PHILENE. LICAS.

loy ? Oüy, c'est moy. Oüy, c'est moy. Oses-tu bien en aucune fa- çon, Proferer ce beau

BASSE-CONTINUE.



PHILENE.

nom ? Eh ! pourquoy non. Eh ! pourquoy non.

BASSE-CONTINUE.

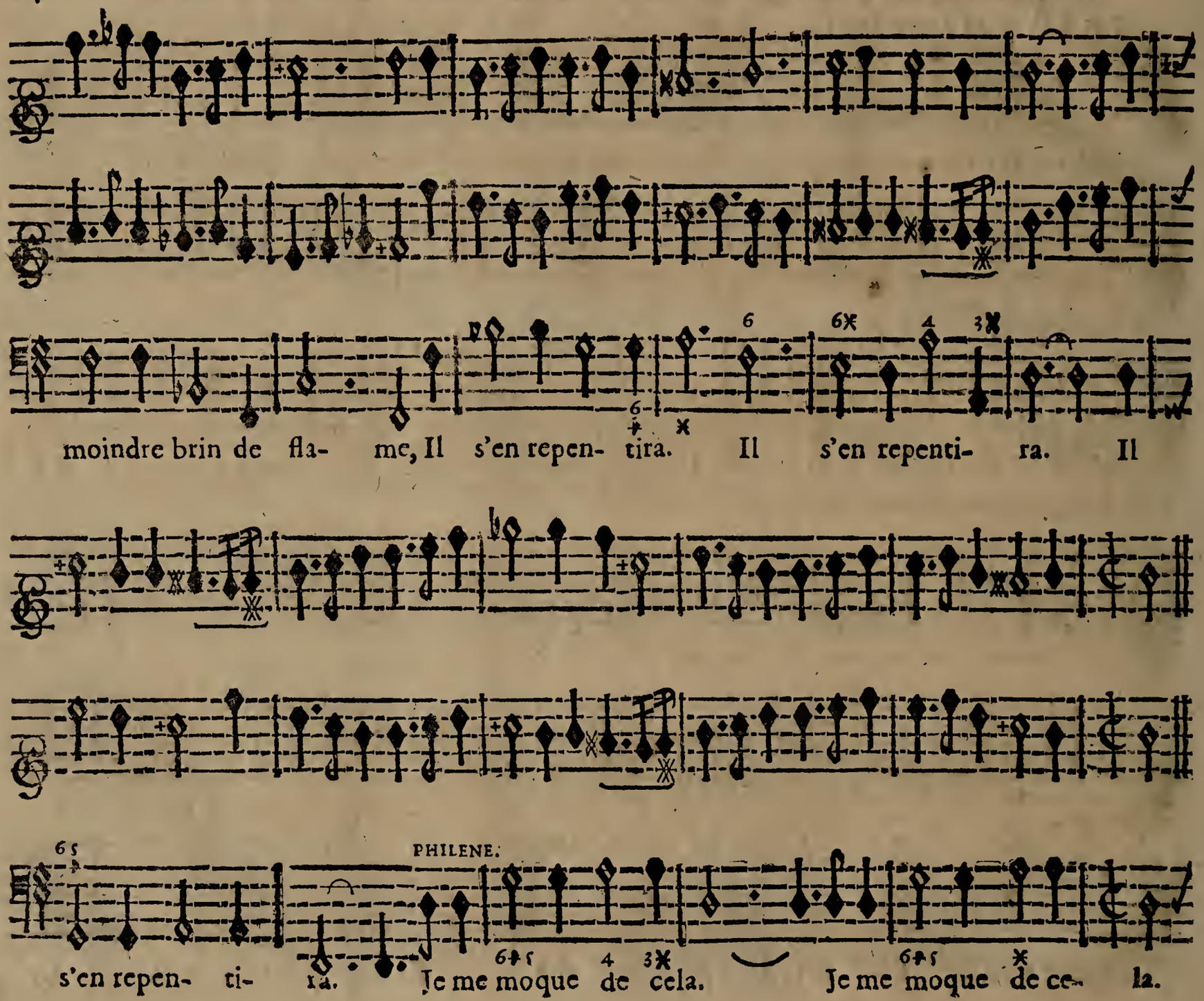
TRIO d'HAUT-BOIS.

HAUT-BOIS.

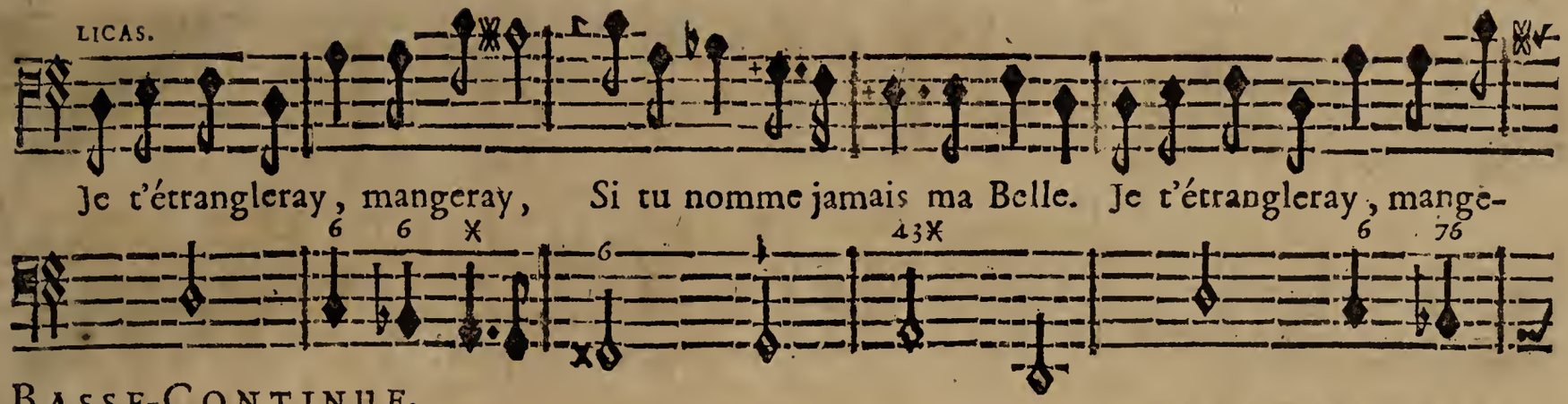
LICAS.

B.C. Iris, charme mon ame. Iris, charme mon ame. Et qui pour elle aura Le

moindre brin de fla- me, Il s'en repen- tira. Et qui pour elle aura Le

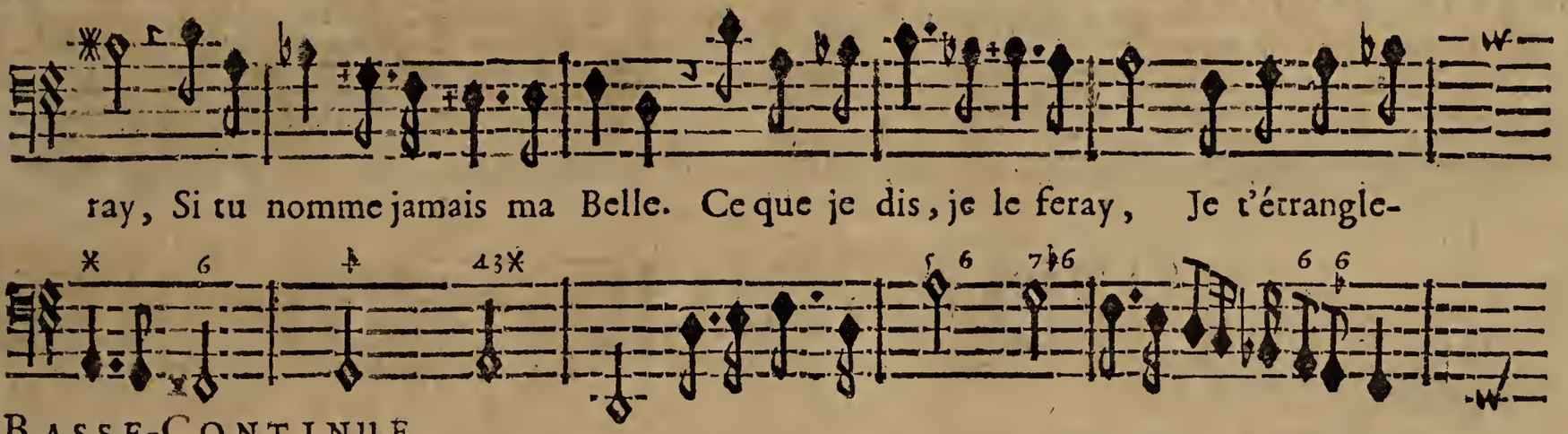

moindre brin de fla- me, Il s'en repen- tira. Il s'en repenti- ra. Il
PHILENE.
s'en repen- ti- ra. Je me moque de cela. Je me moque de ce- la.

LICAS.



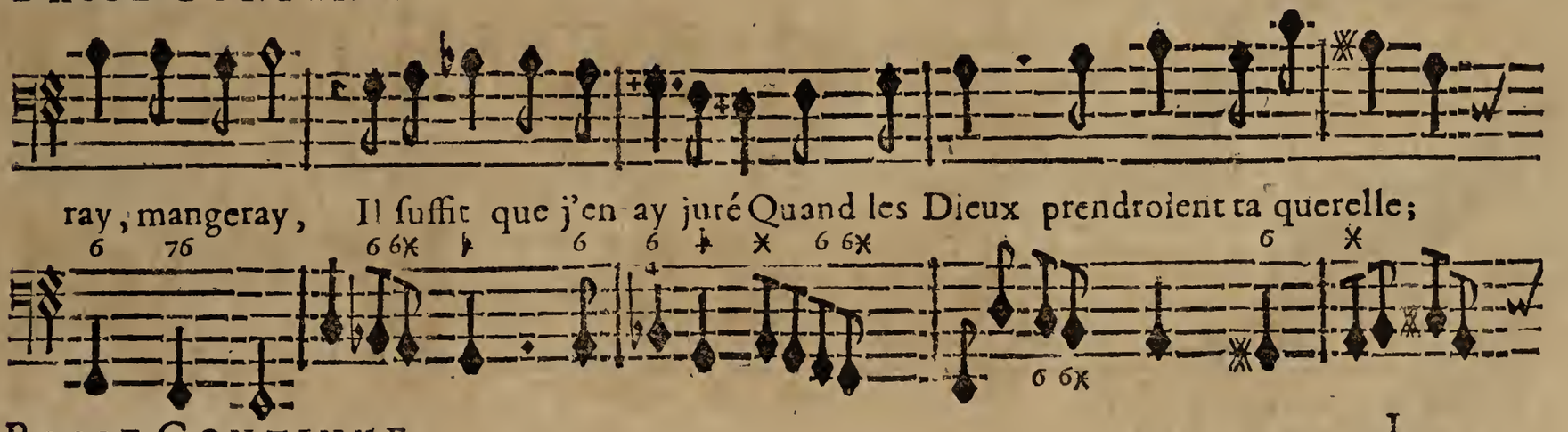
Je t'étrangleray, mangeray, Si tu nomme jamais ma Belle. Je t'étrangleray, mange-

BASSE-CONTINUE.



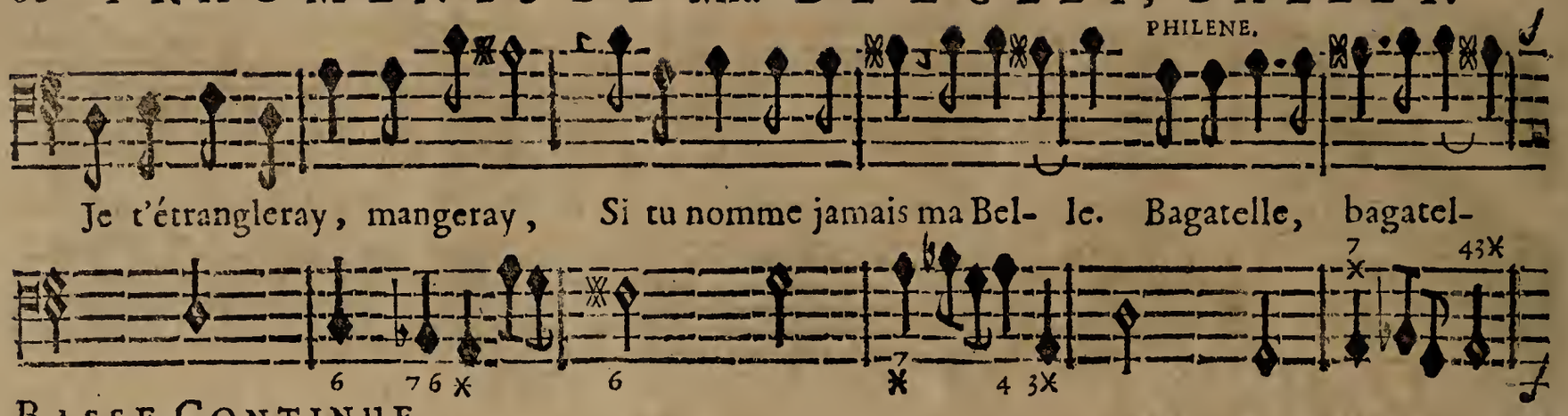
ray, Si tu nomme jamais ma Belle. Ce que je dis, je le feray, Je t'étrangle-

BASSE-CONTINUE.

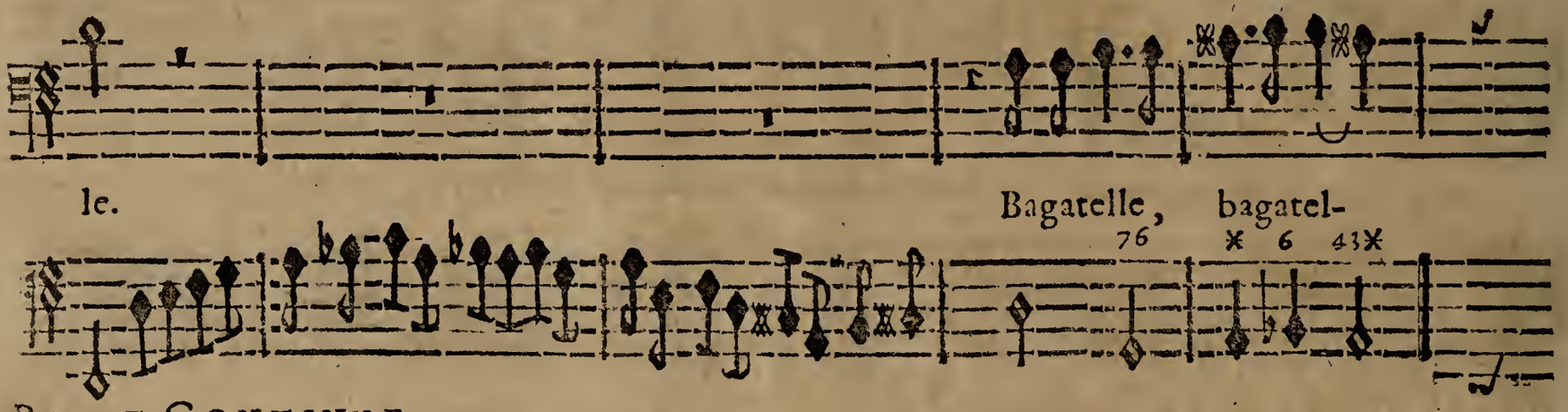


ray, mangeray, Il suffit que j'en ay juré Quand les Dieux prendroient ta querelle;

BASSE-CONTINUE.

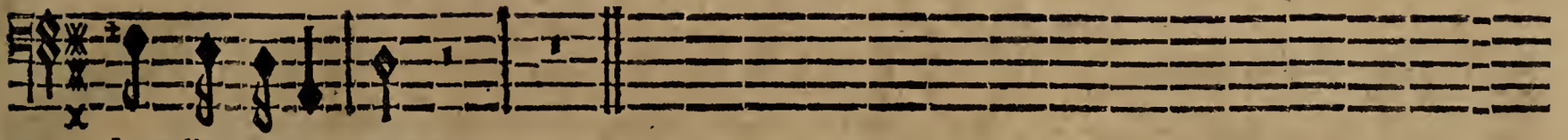



BASSE-CONTINUE.

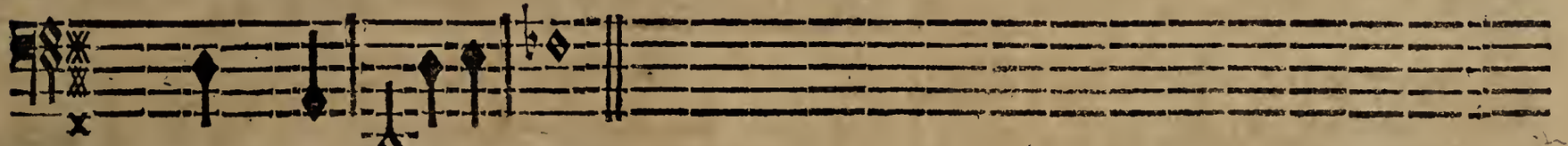



BASSE-CONTINUE.

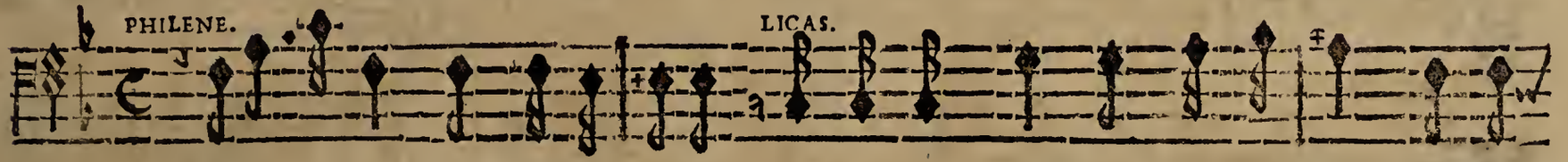
BASSE-CONTINUE.



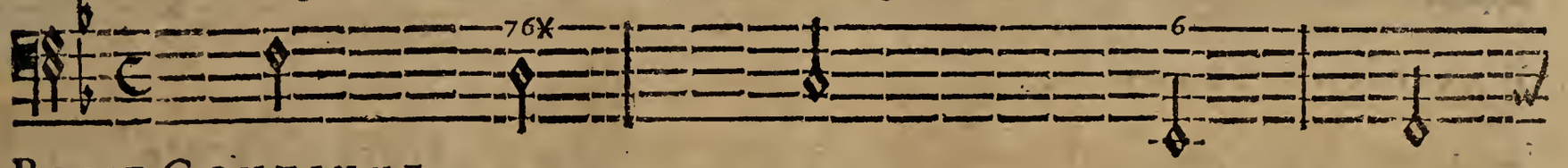
dra l'avanta- ge.



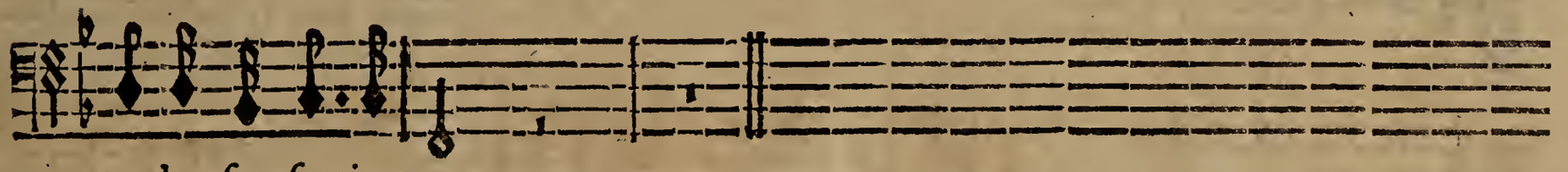
BASSE-CONTINUE. PRELUDE.



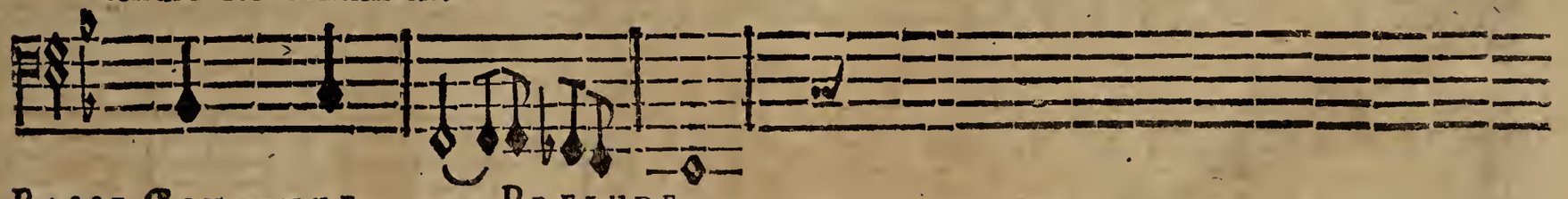

Iris paroît dans ce boccage! Contraignons-nous quelques moments, Pour en-



BASSE-CONTINUE.



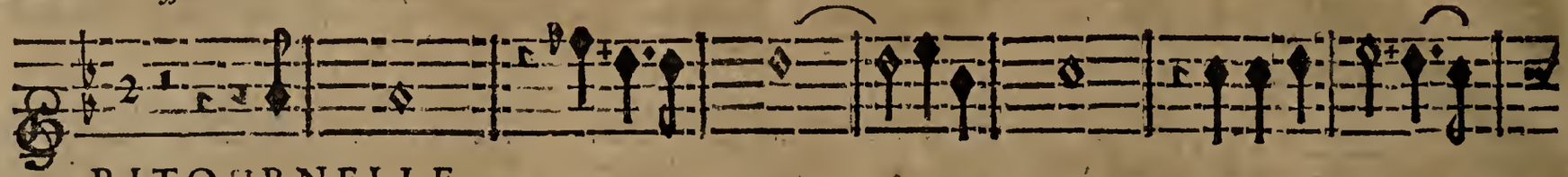
tendre ſes ſentimens.



BASSE-CONTINUE. PRELUDE.

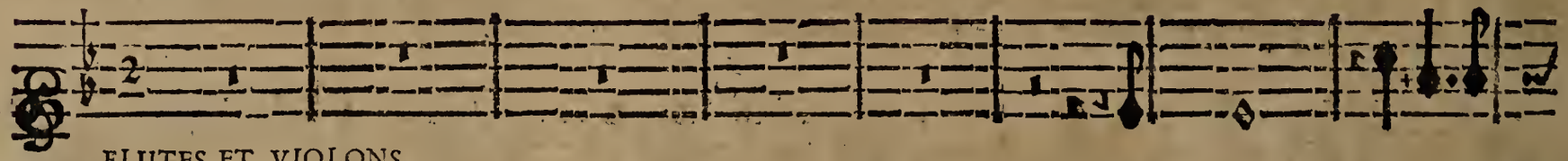
## SCENE TROISIE'ME.

*De la Naissance de Venus.* IRIS seule.



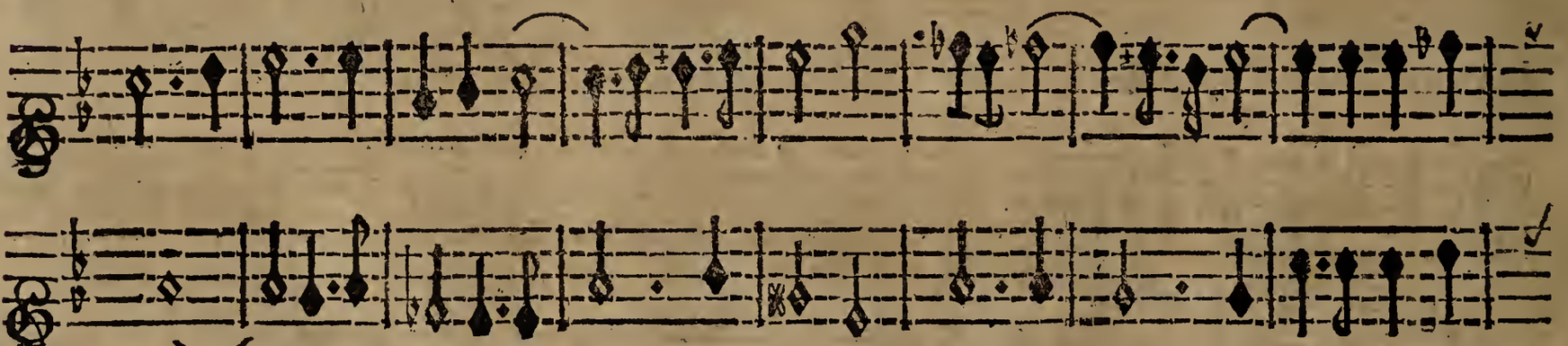
RITOURNELLE.

FLUTES ET VIOLONS.

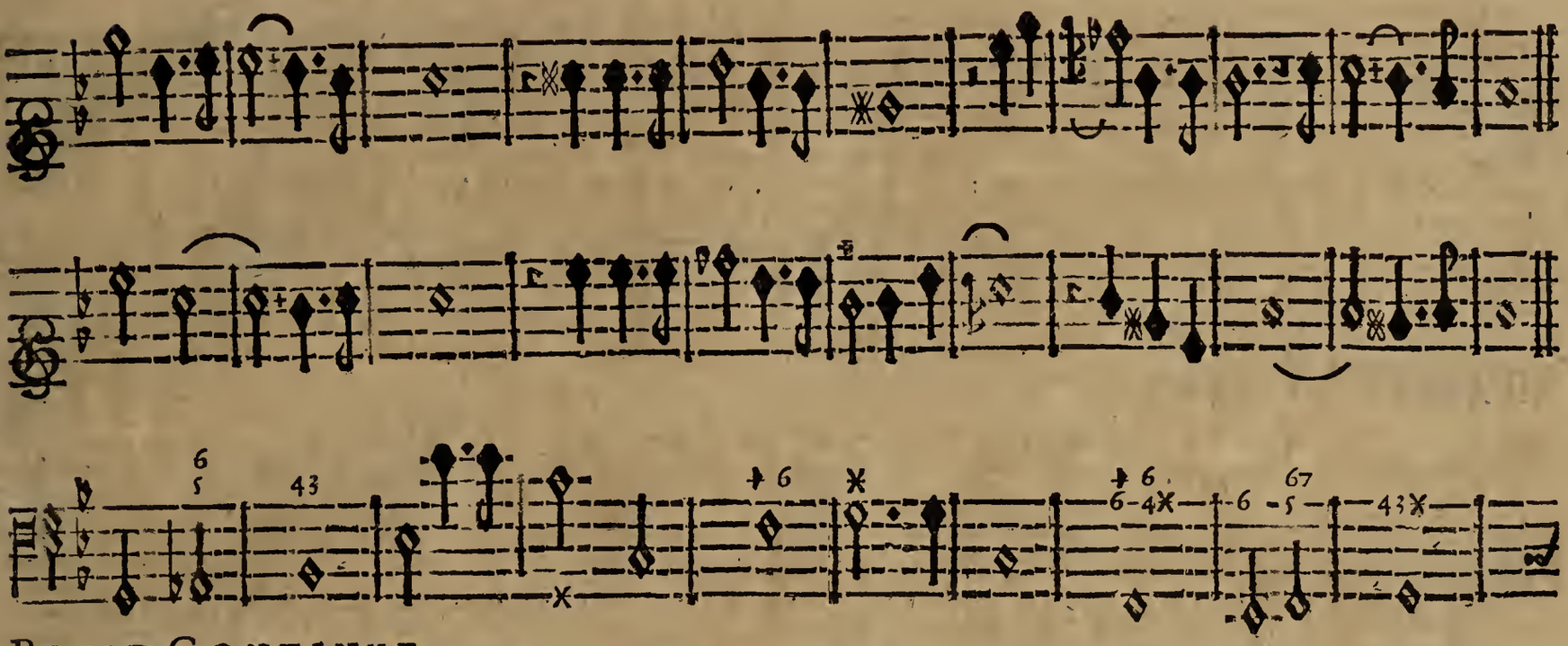


FLUTES ET VIOLONS.

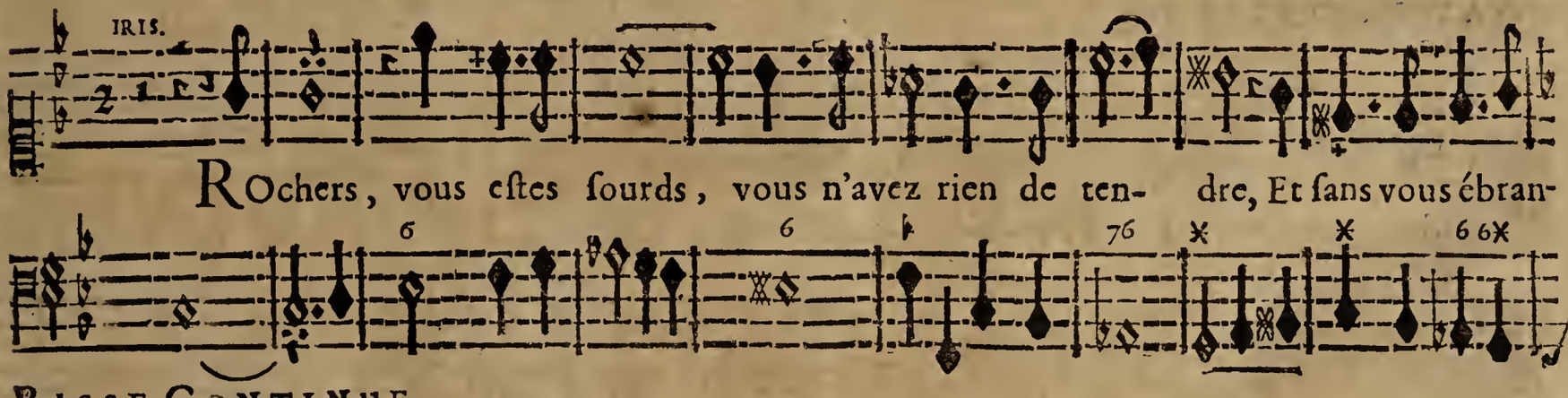
BASSE-CONTINUE.



BASSE-CONTINUE.



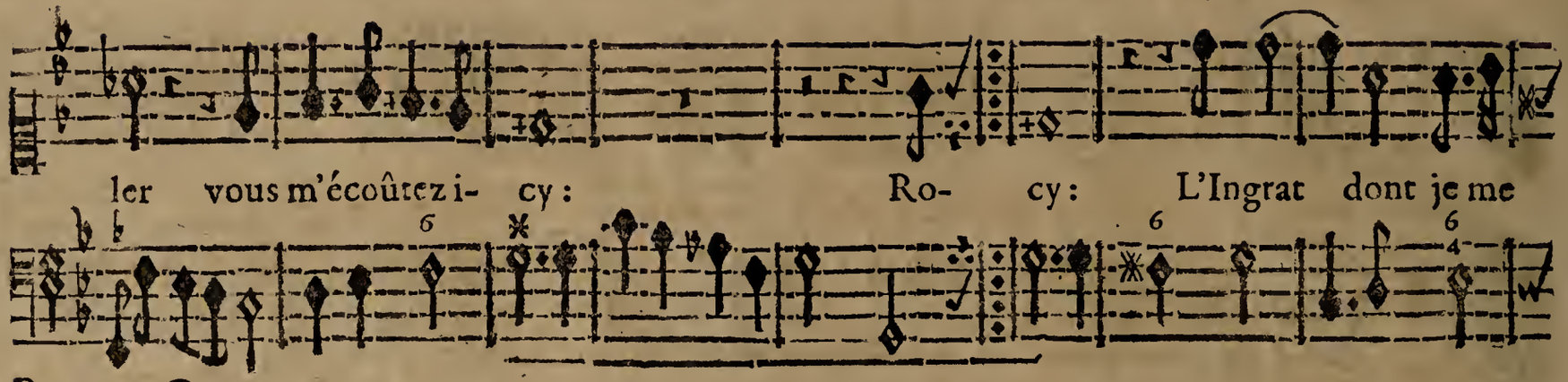
BASSE-CONTINUE.



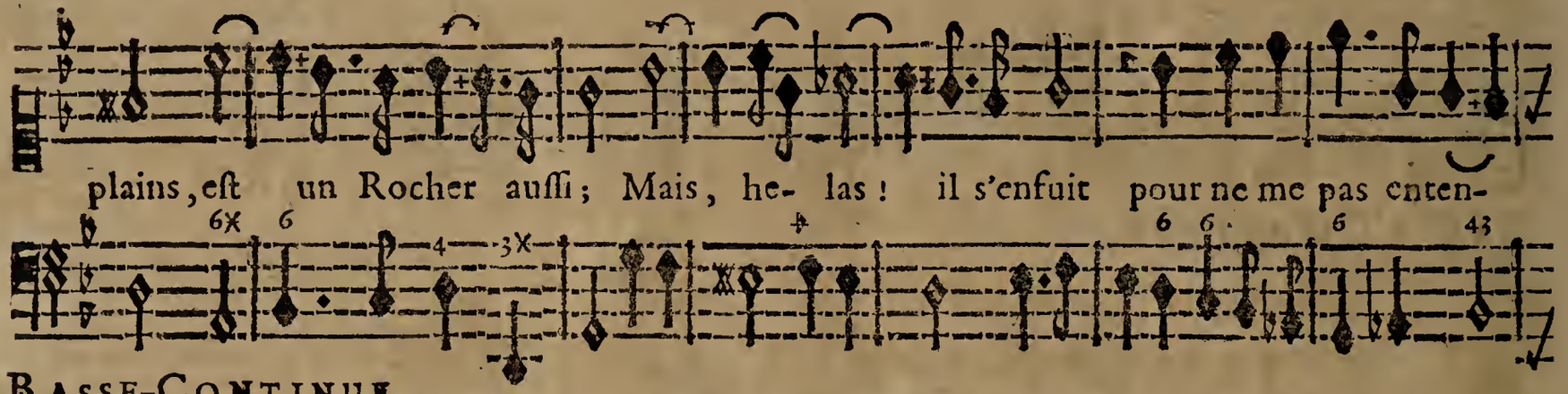

ROchers, vous eſtes ſourds, vous n'avez rien de ten- dre, Et ſans vous ébran-



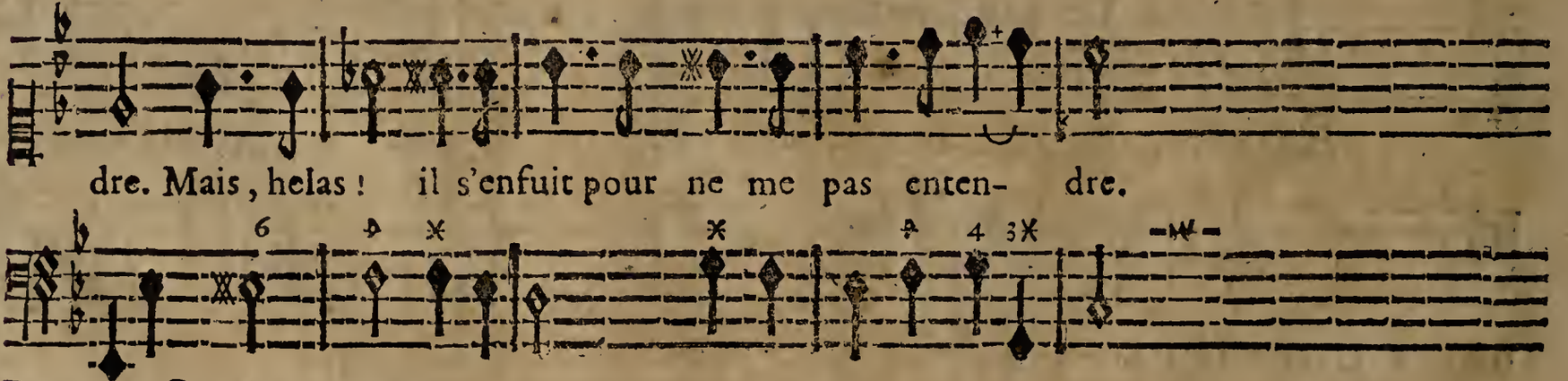
BASSE-CONTINUE.



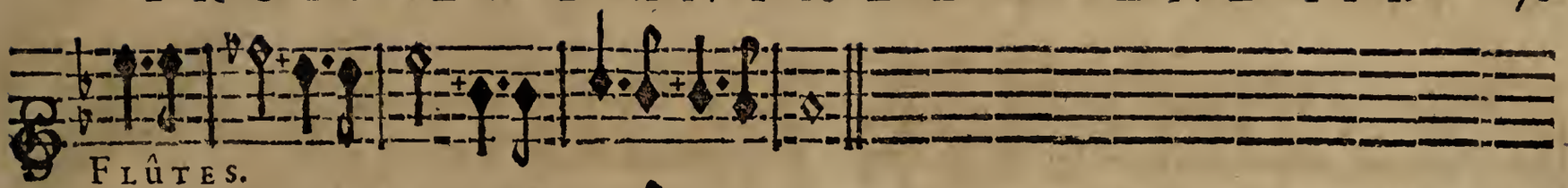

BASSE-CONTINUE.



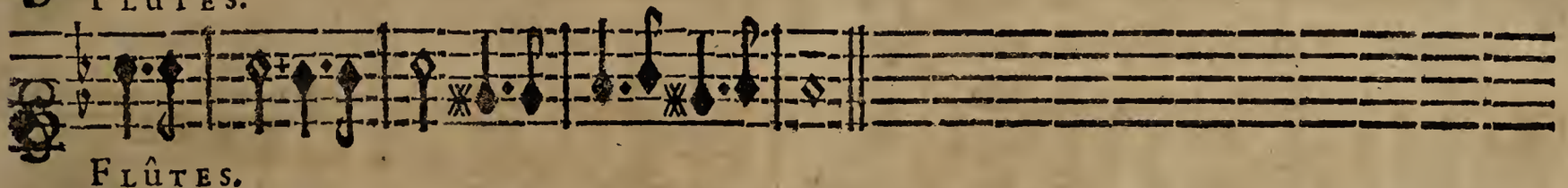

BASSE-CONTINUE.



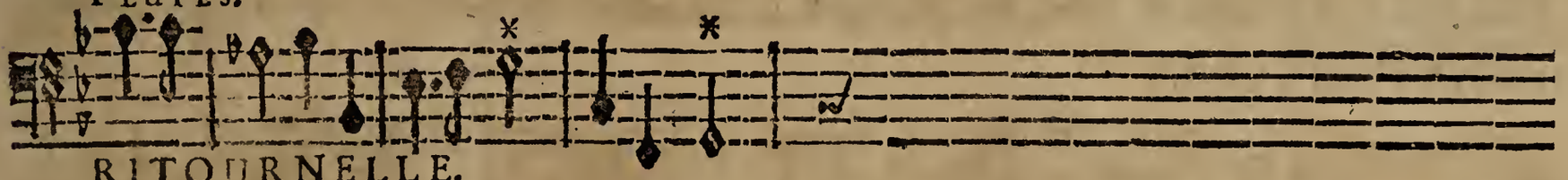

BASSE-CONTINUE.



FLÛTES.

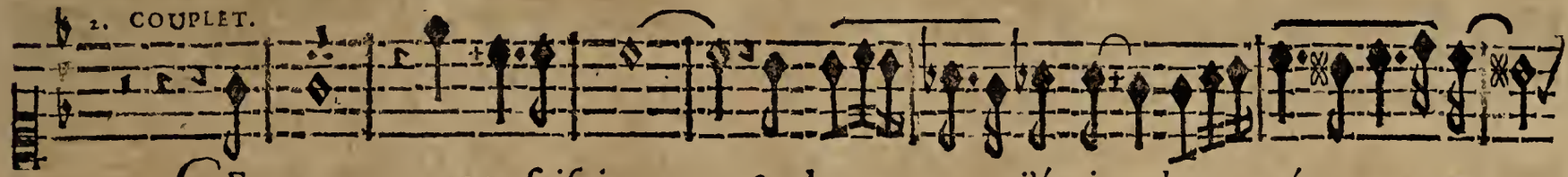


FLÛTES.

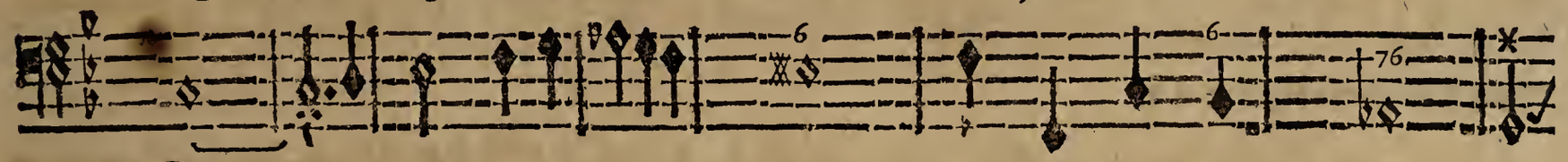


RITOURNELLE.

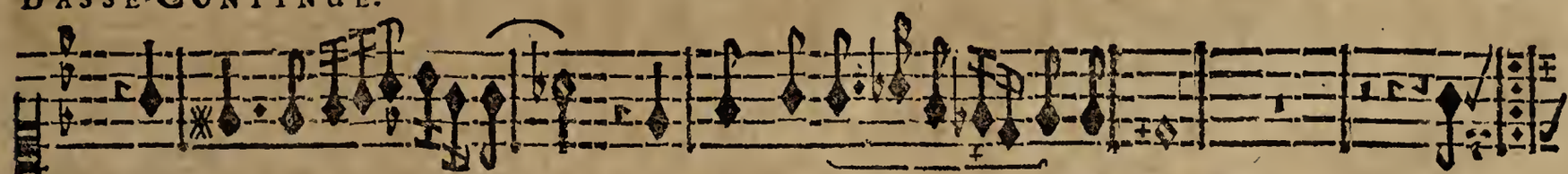
2. COUPLET.



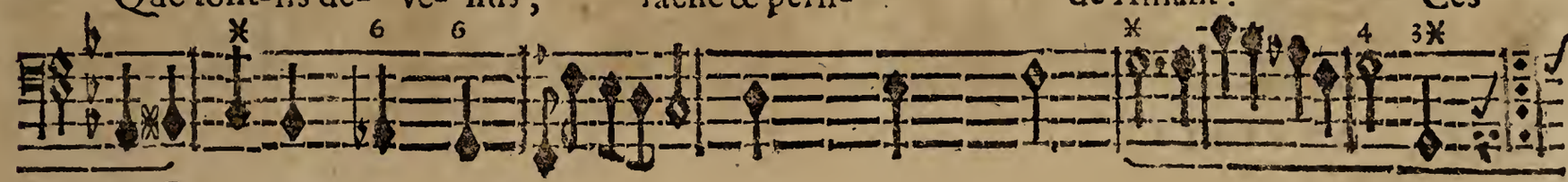
CEs vœux que tu faiſois & dont j'étois char- mé- e:



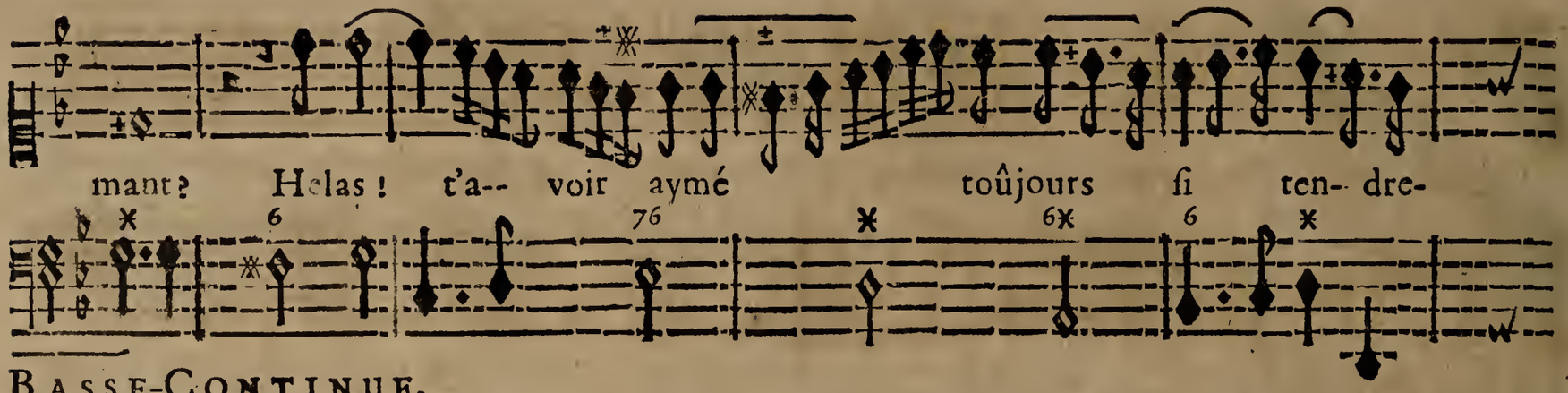
BASSE-CONTINUE.



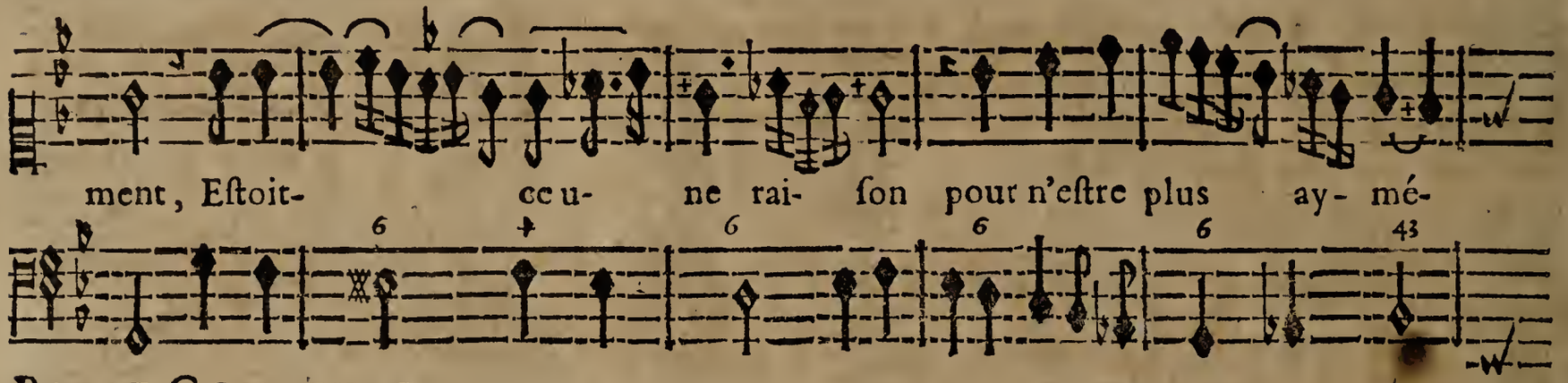
Que ſont-ils de- ve- nus, lâche & perfi- de Amant? Ces



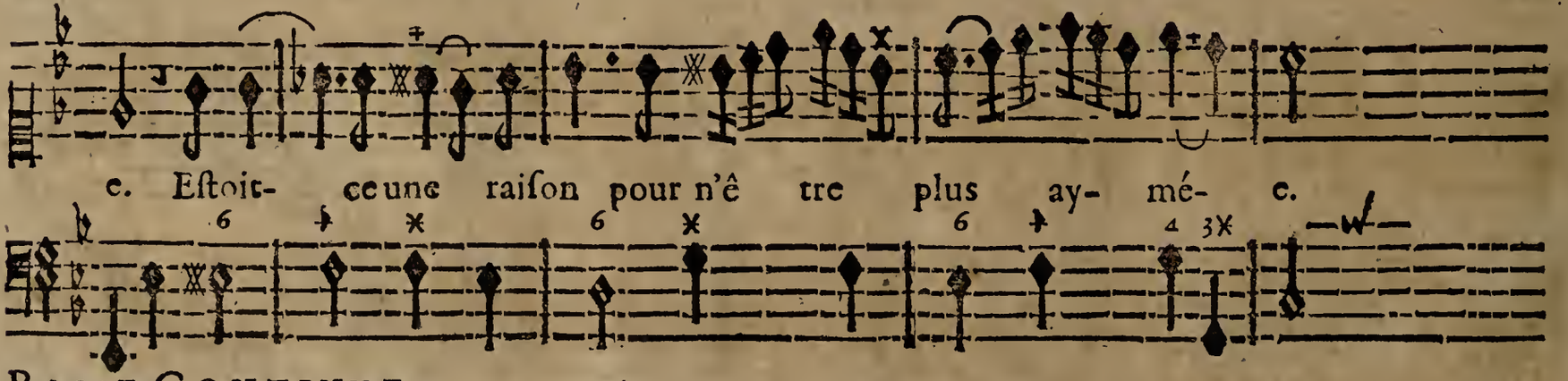
BASSE-CONTINUE.



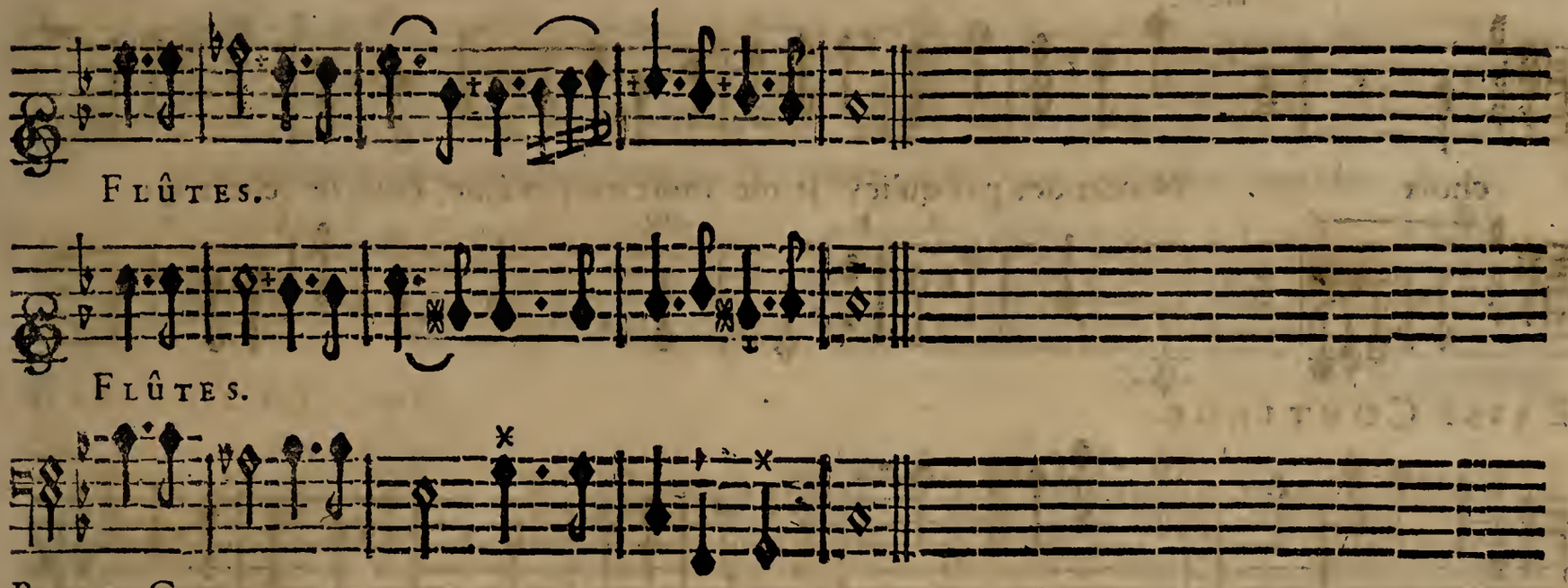

BASSE-CONTINUE.




BASSE-CONTINUE.



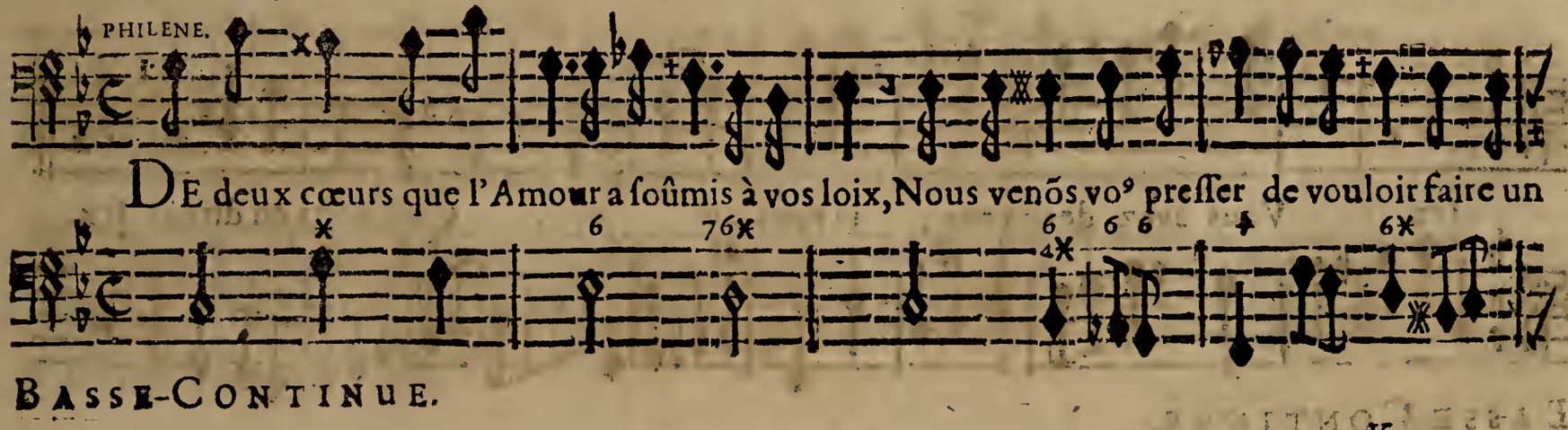

BASSE-CONTINUE.



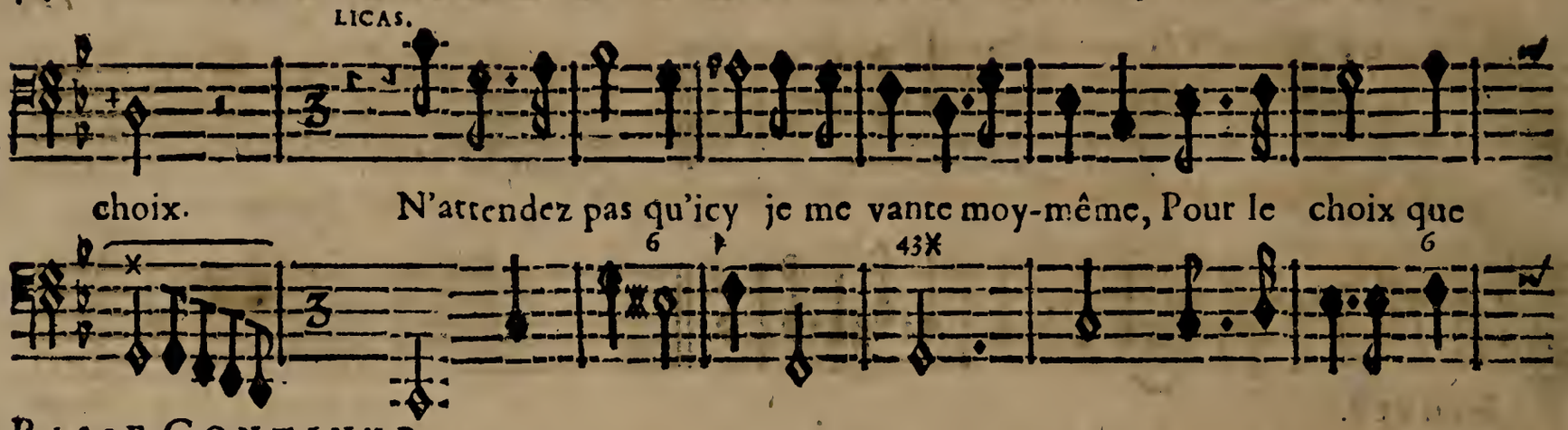

## SCENE IV.

### IRIS, PHILENE, LICAS.

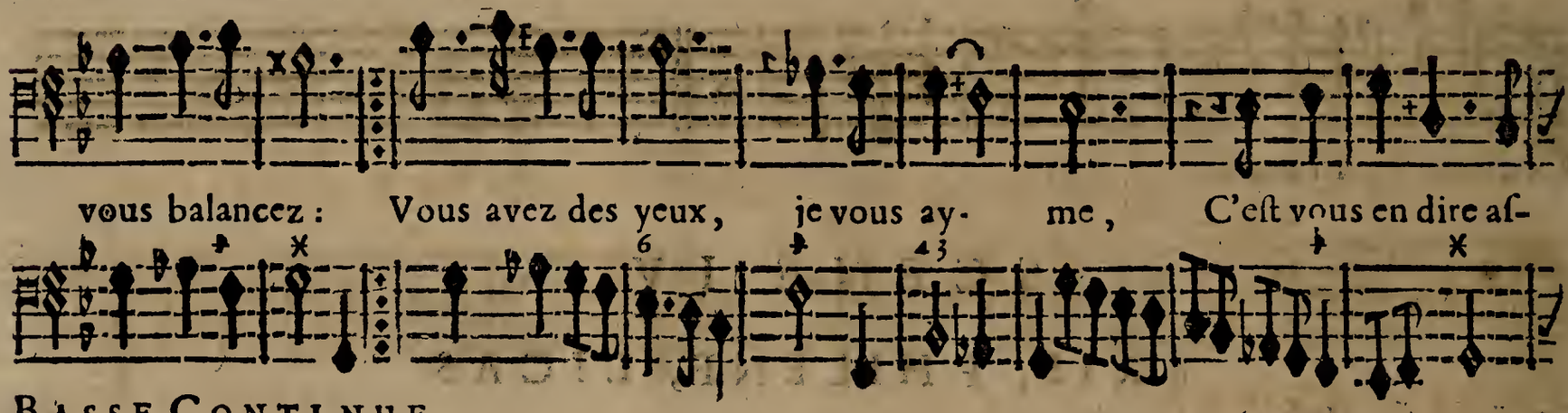
*Du Ballet des Muſes.*



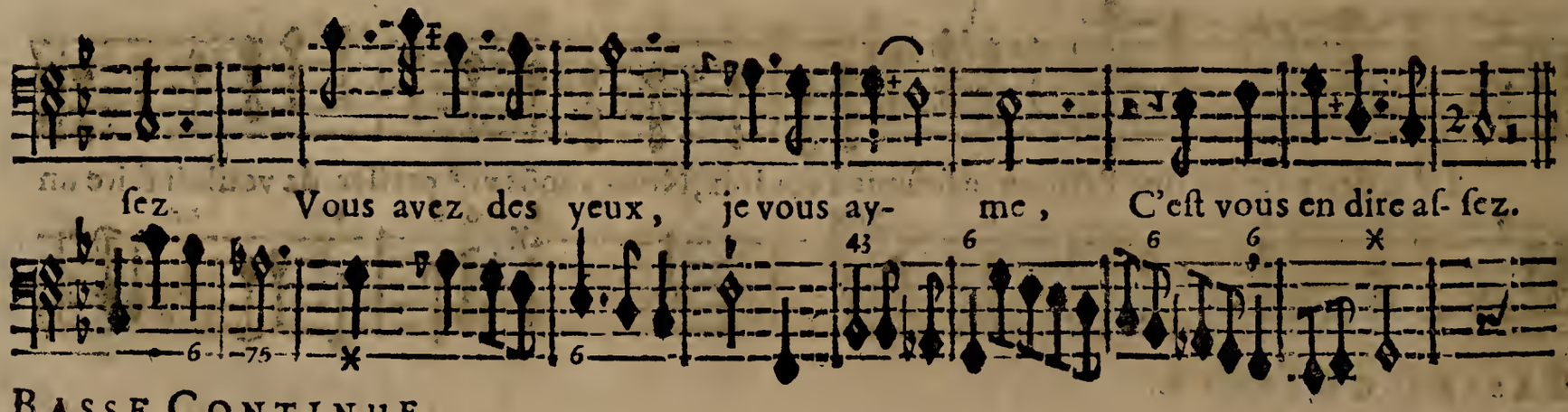
LICAS.




BASSE-CONTINUE.

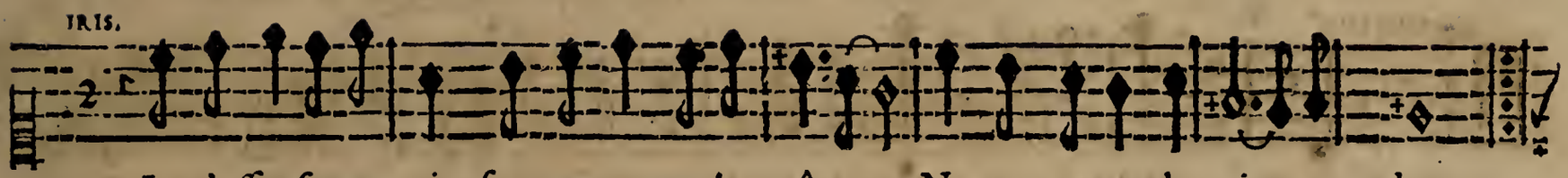



BASSE-CONTINUE

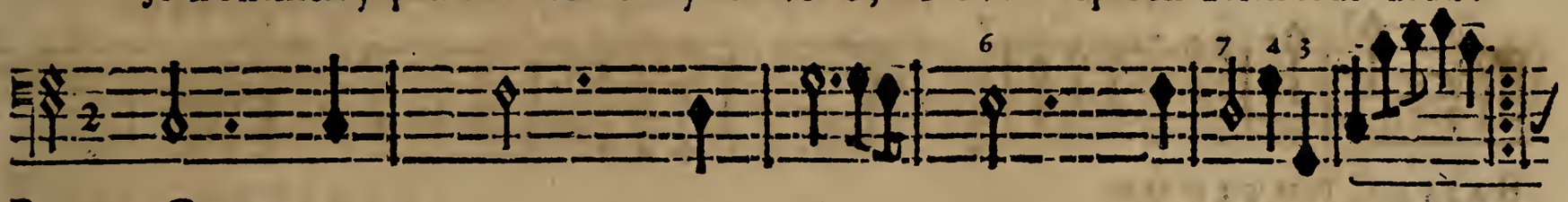



BASSE CONTINUE.

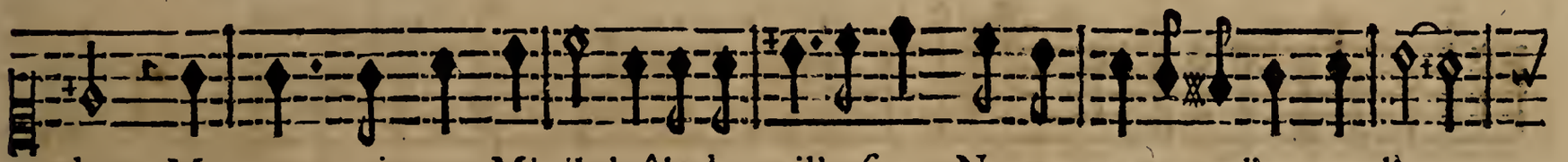
IRIS.



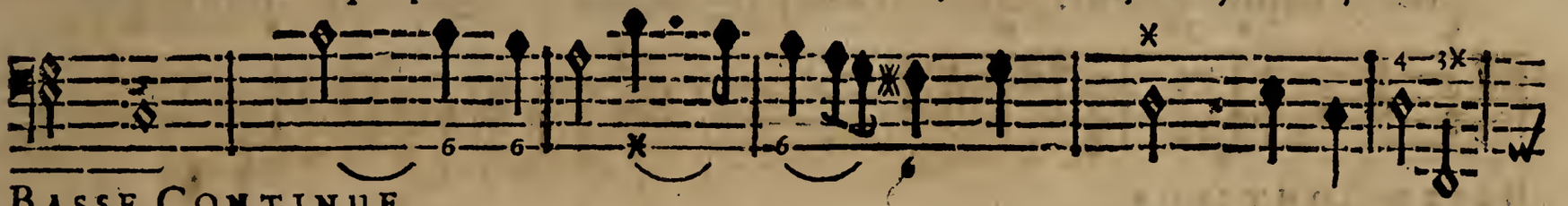
Je n'offenseray point son amour ny le vôtre, Ne vous reprochez rien tous deux :



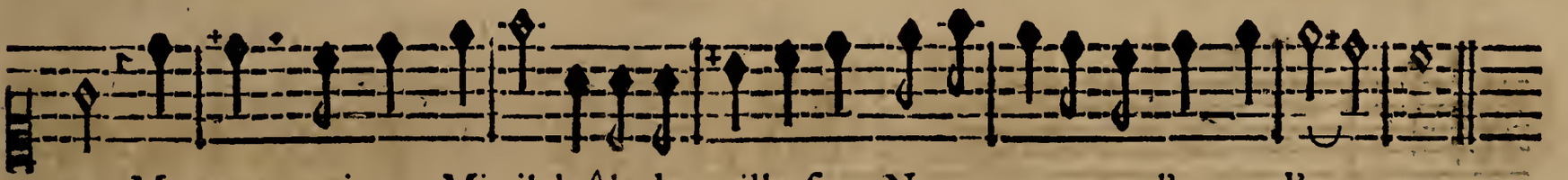
BASSE-CONTINUE.



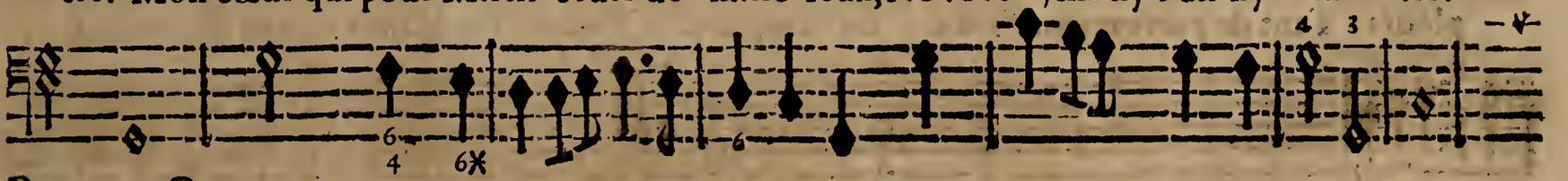
deux : Mon cœur qui pour Mirtil brûle de mille feux, Ne vous ayme ny l'un ny l'au-



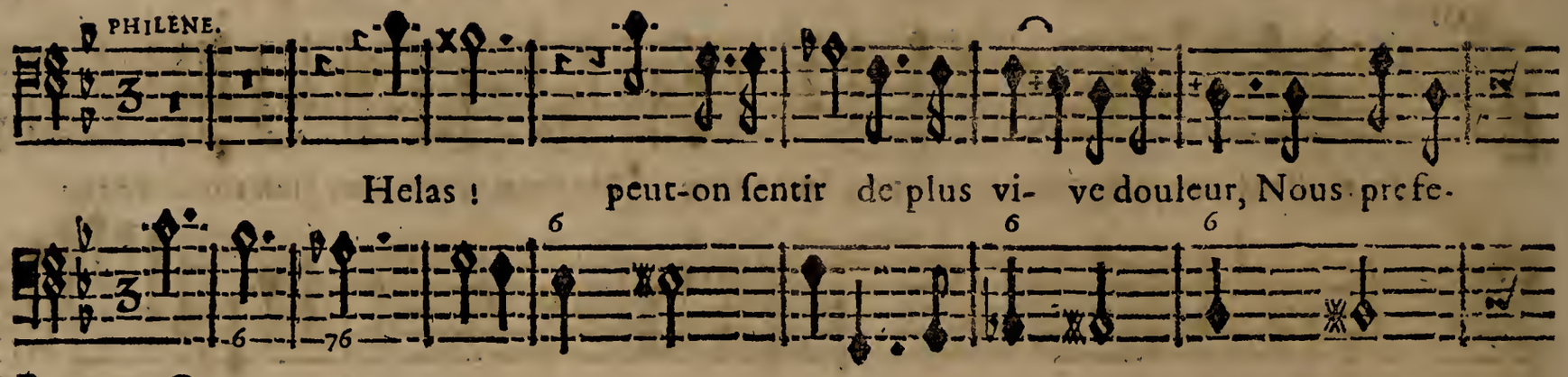
BASSE CONTINUE.



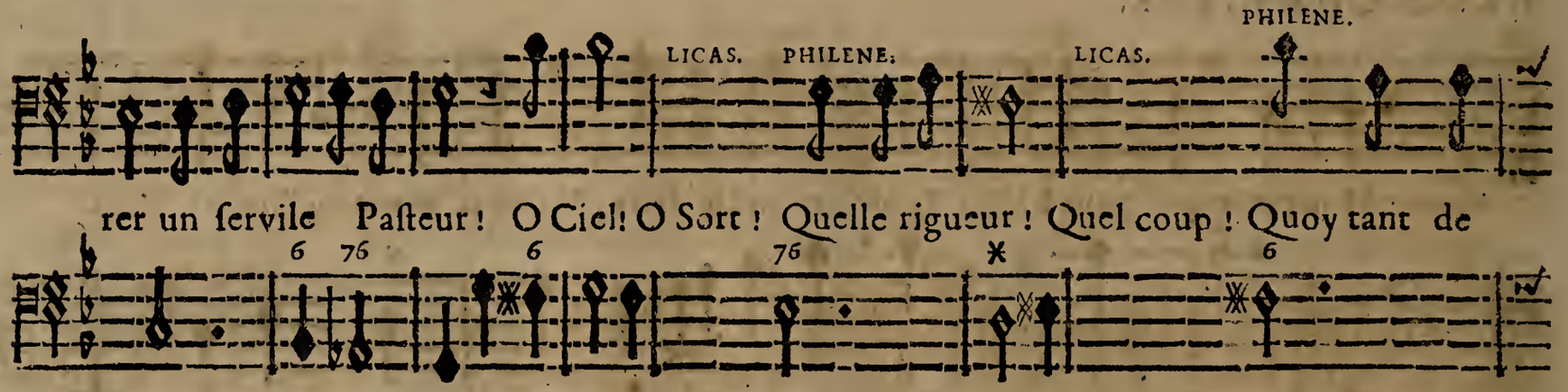
tre. Mon cœur qui pour Mirtil brûle de mille feux, Ne vous ayme ny l'un ny l'au- tre.



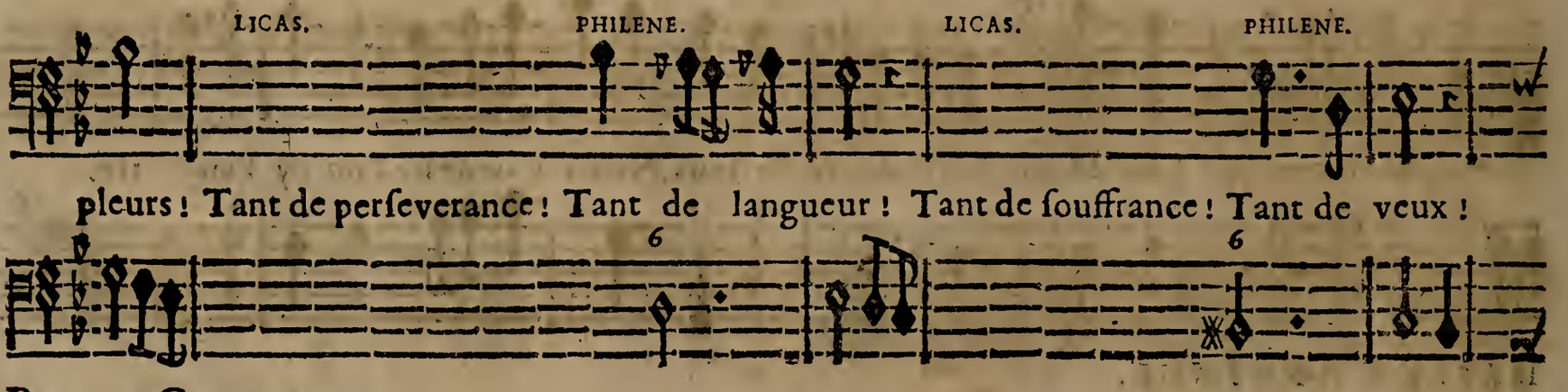
BASSE-CONTINUE.



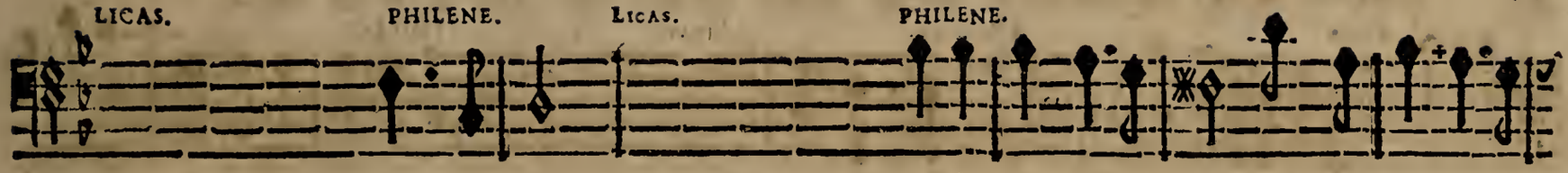

BASSE-CONTINUE.



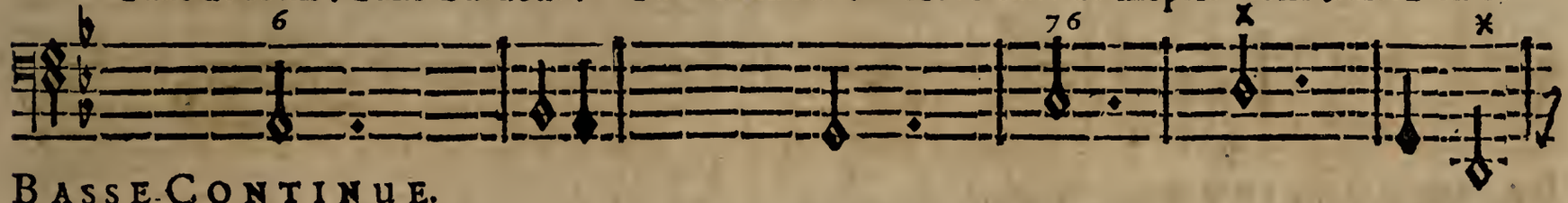

BASSE-CONTINUE.




BASSE-CONTINUE.

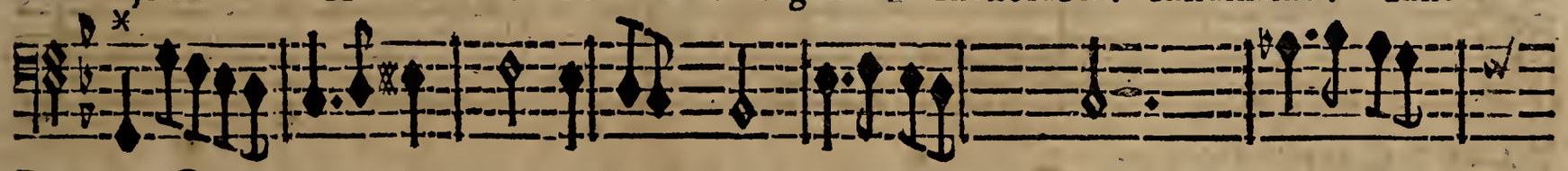



Tant de ſoins ! Tant d'ardeur ! Tant d'amour ! Avec tant de mépris ſont traitez en ce

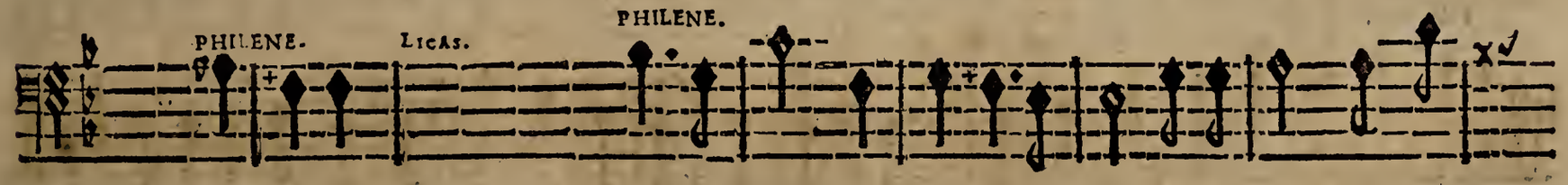


BASSE-CONTINUE.

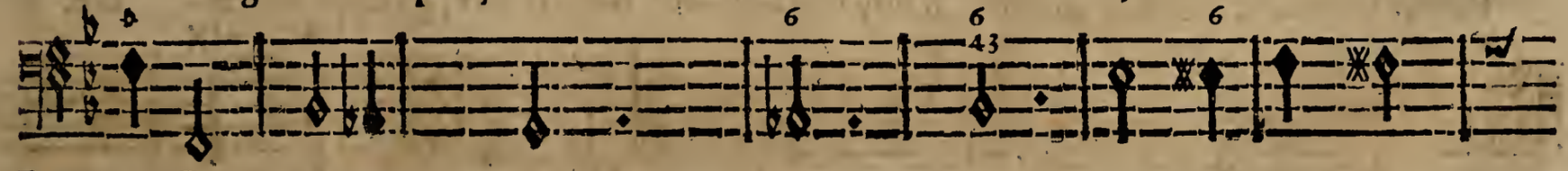
jour. Ah cruelle ! Cœur dur ! Tigreſſe ! Inexorable ! Inhumaine ! Inflé-



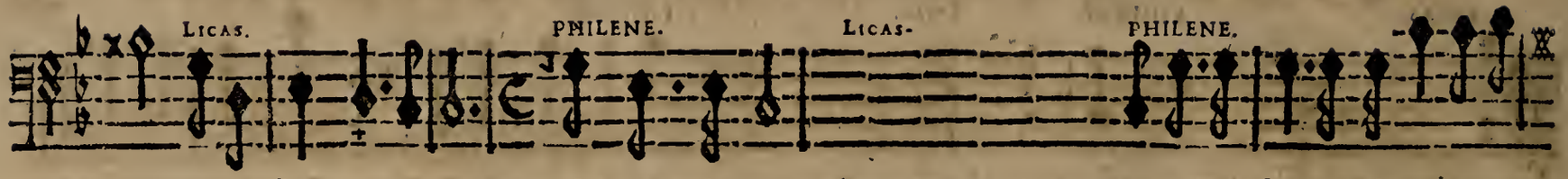
BASSE-CONTINUE.



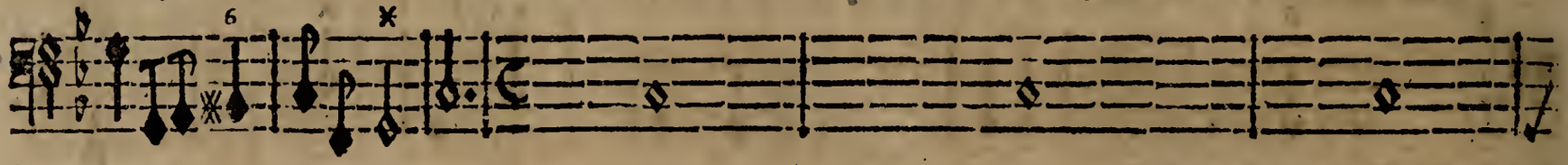

xible ! Ingratte ! Impitoyable ! Tu veux-donc nous faire mourir, Il te faut conten-



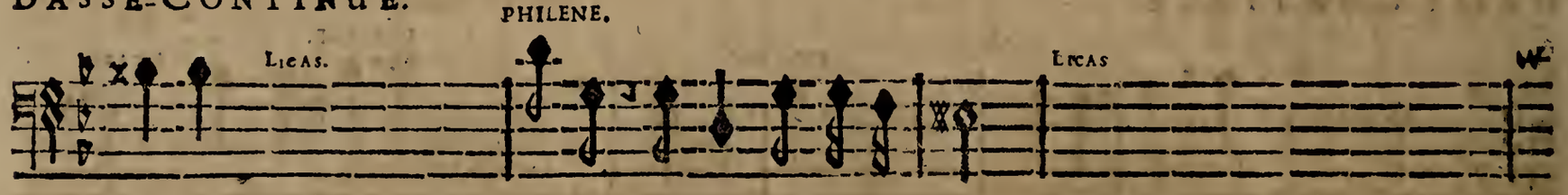
BASSE-CONTINUE.



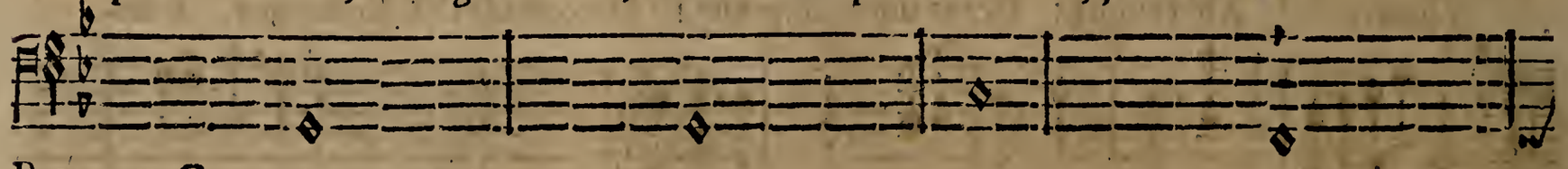

ter, Il te faut obeïr. Mourons Licas, Mourons Philene, Avec ce fer finiſſons nôtre



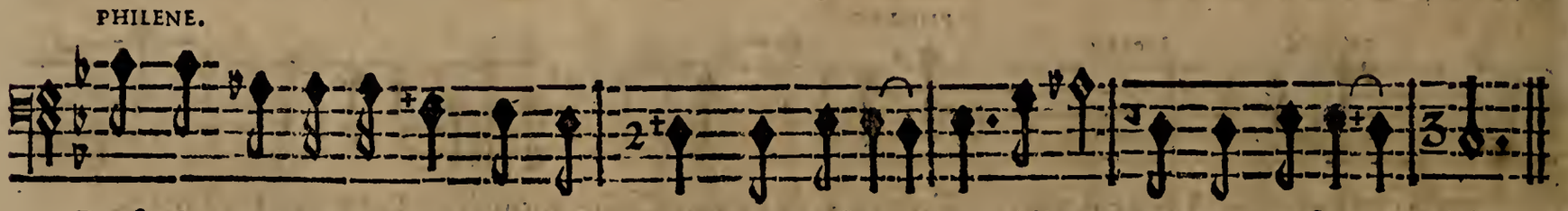
BASSE-CONTINUE.



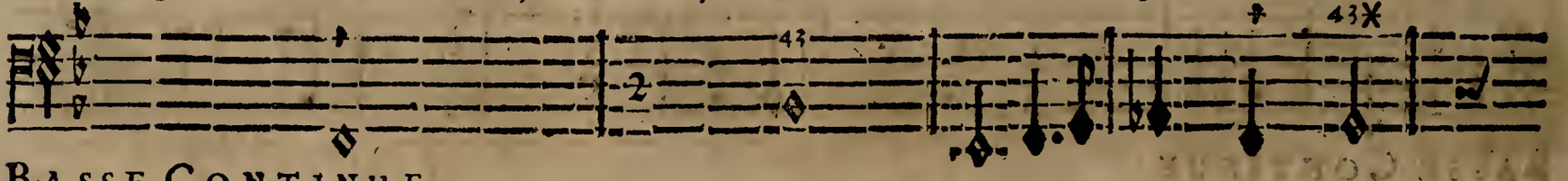

peine. Pouſſe, courage. Ferme, allons va le premier. Non, je veux marcher le dernier.



BASSE-CONTINUE.



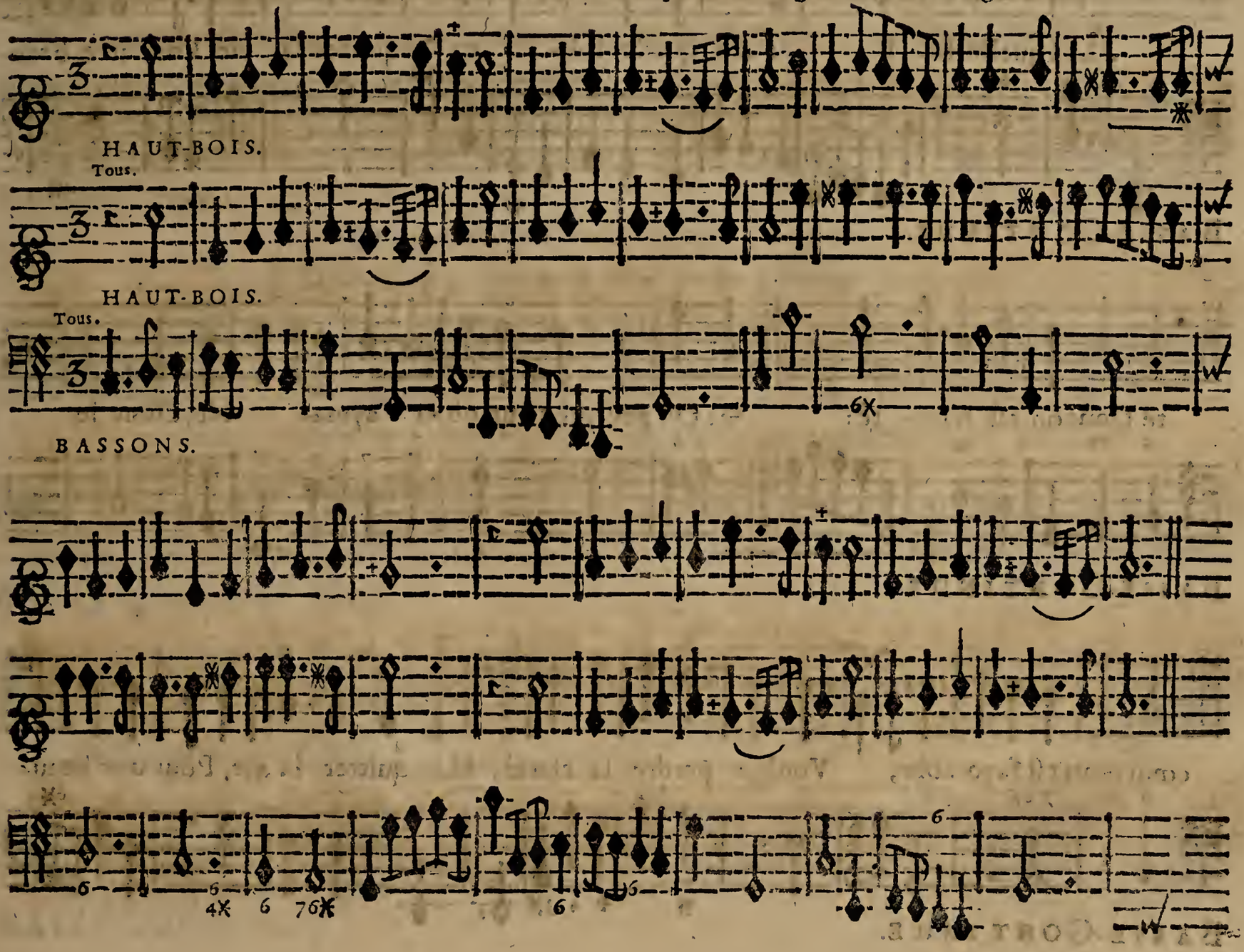

Puiſqu'un même malheur aujour- d'huy nous aſſem- ble, Allons, partons enſem- ble.



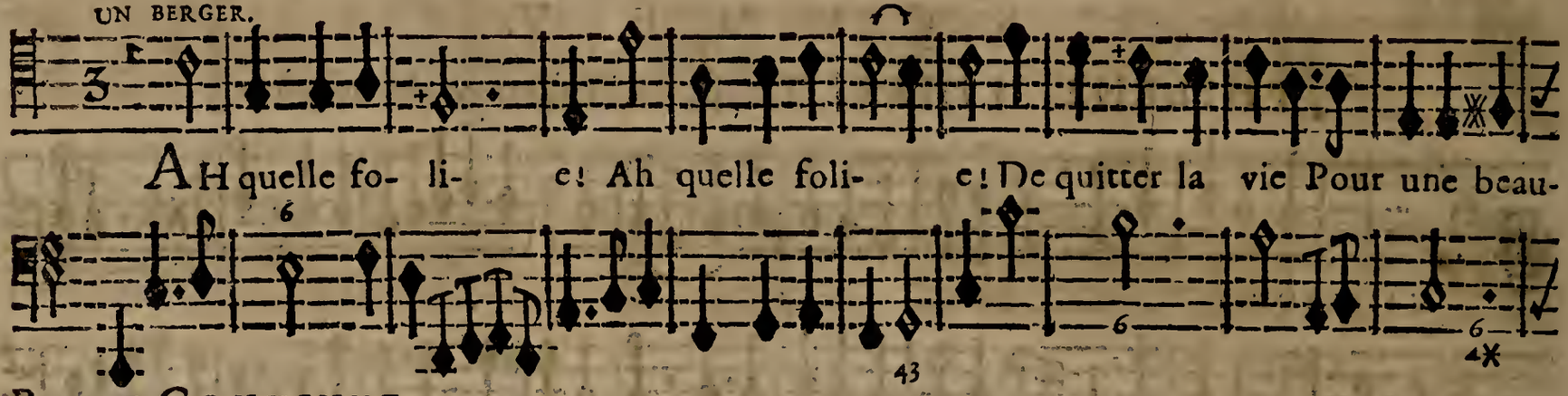
BASSE-CONTINUE.

## SCENE V.

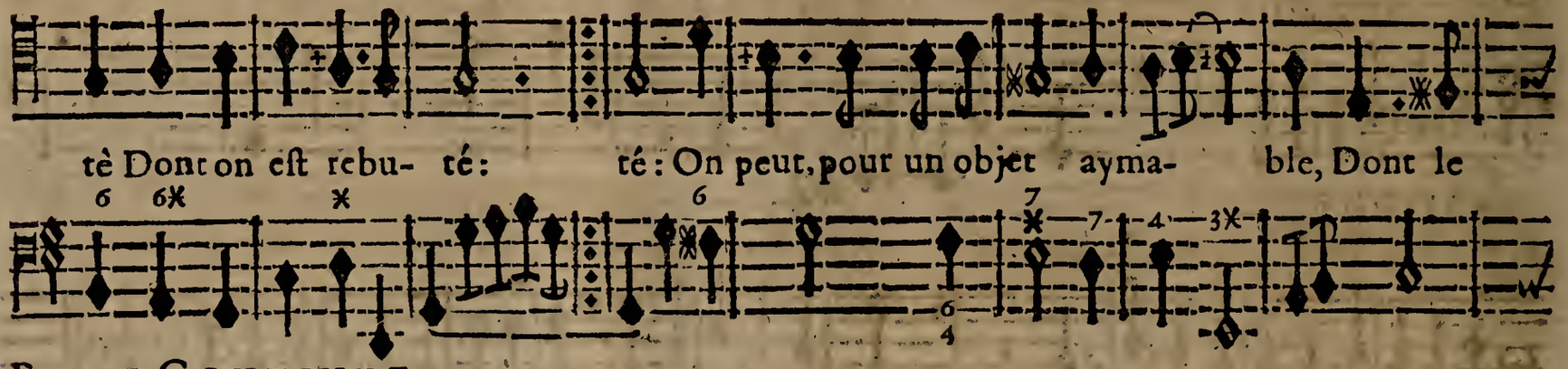
PHILENE, LICAS. Troupe de Bergers & de Bergeres.



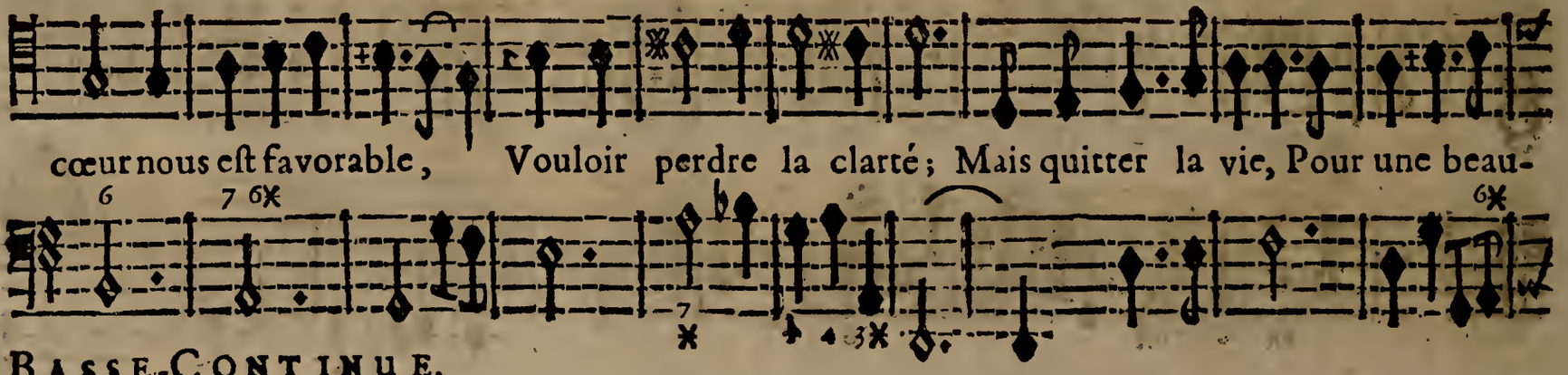
UN BERGER.



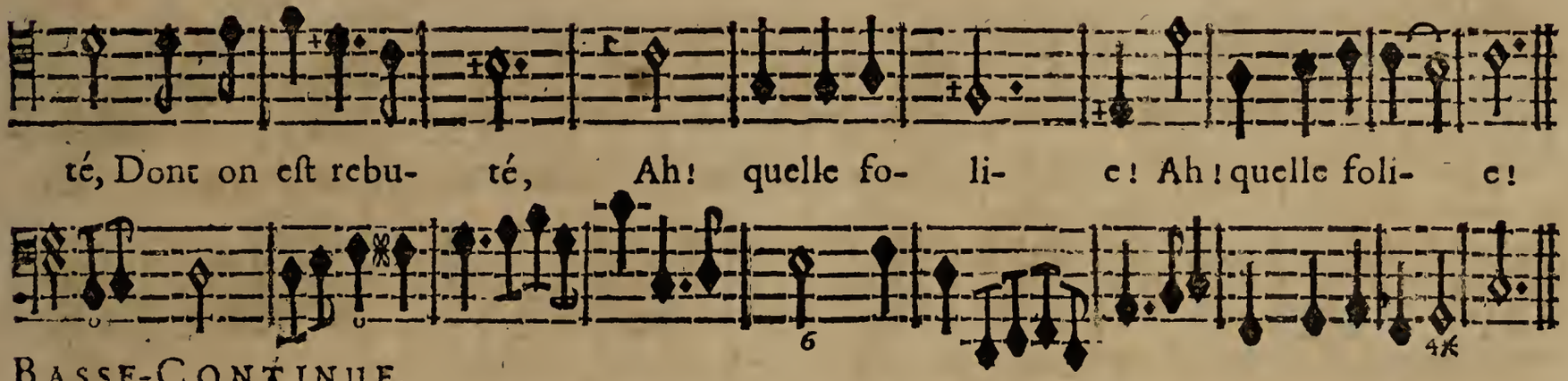

BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE.



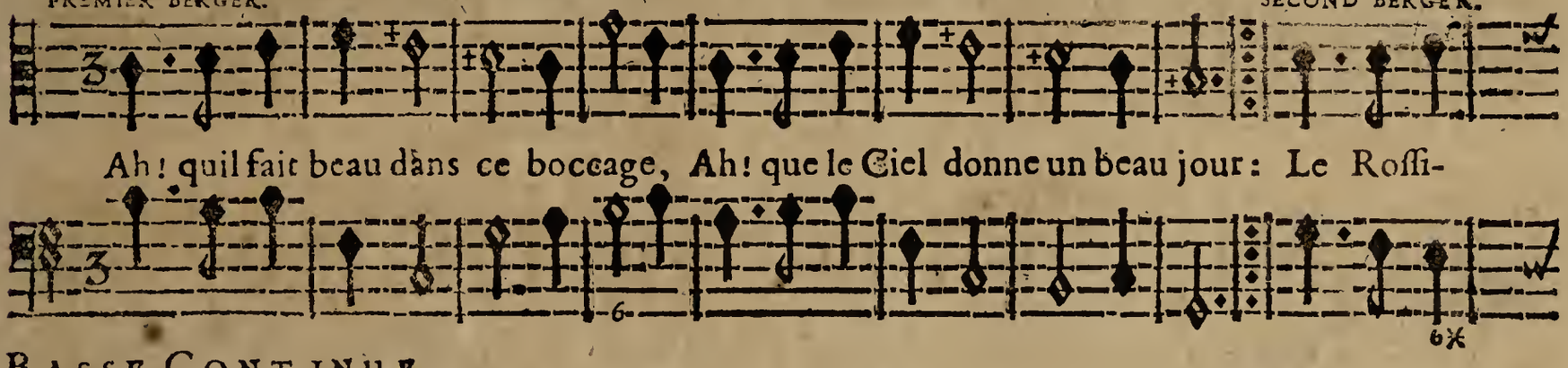
té, Dont on eſt rebu- té, Ah! quelle fo- li- e! Ah! quelle foli- e!

BASSE-CONTINUE.

*On reprend l'Air des Haut-Bois. page 79.*

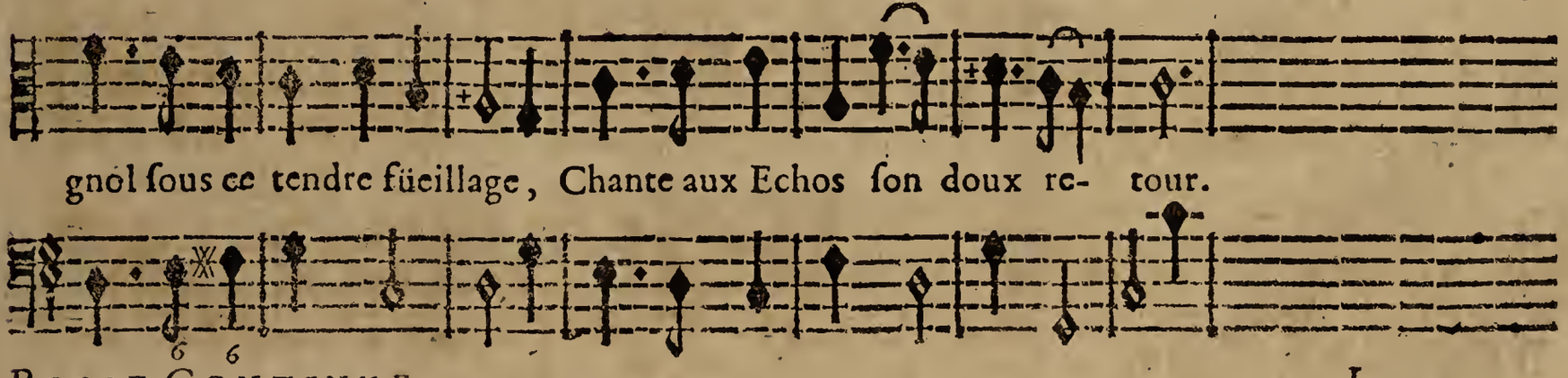
*Les Violons & les Haut-Bois, joüent l'Air qui ſuit.*

PREMIER BERGER. SECOND BERGER.



Ah! quil fait beau dans ce boccage, Ah! que le Ciel donne un beau jour: Le Roſſi-

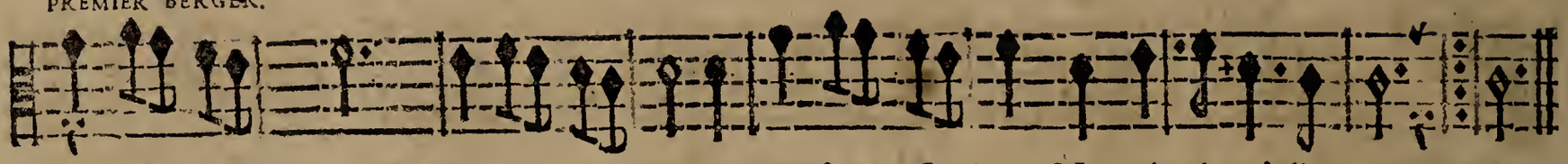
BASSE-CONTINUE.



gnol ſous ce tendre füeillage, Chante aux Echos ſon doux re- tour.

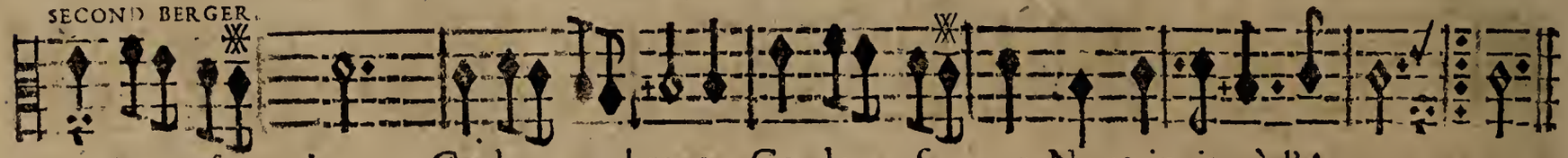
BASSE-CONTINUE.

PREMIER BERGER.

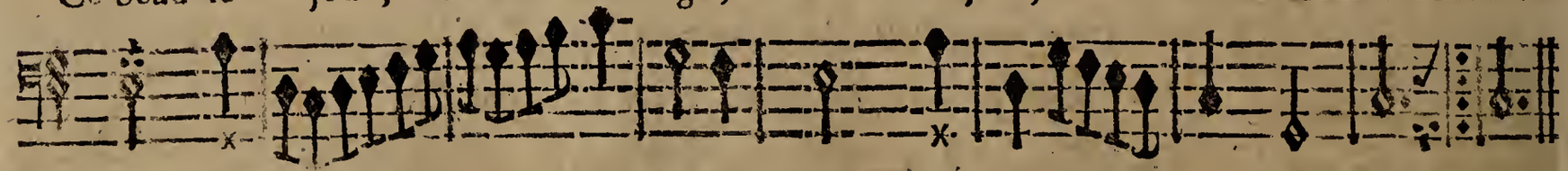


Ce beau ſe- jour, Ce doux ombrage, Ce doux ſe- jour, Nous invite à l'Amour. mour.

SECOND BERGER.



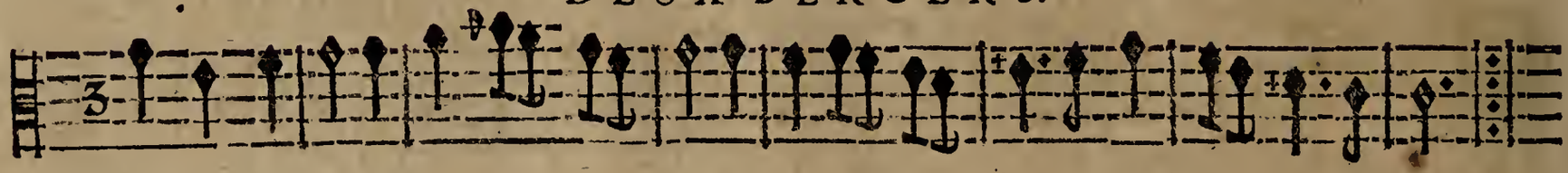
Ce beau ſe- jour, Ce doux ombrage, Ce doux ſe- jour, Nous invite à l'Amour. mour.



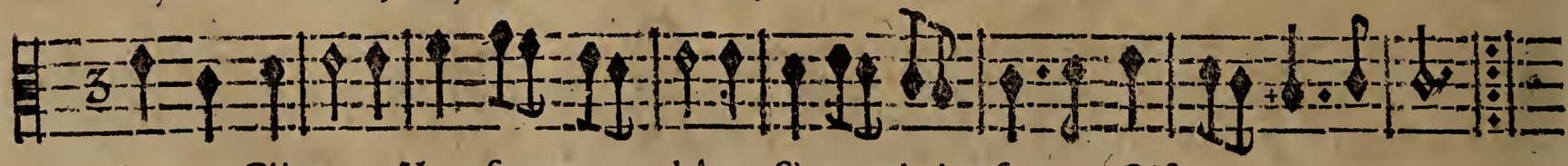
BASSE-CONTINUE.

*Les Haut-Bois joüent l'Air qui ſuit.*

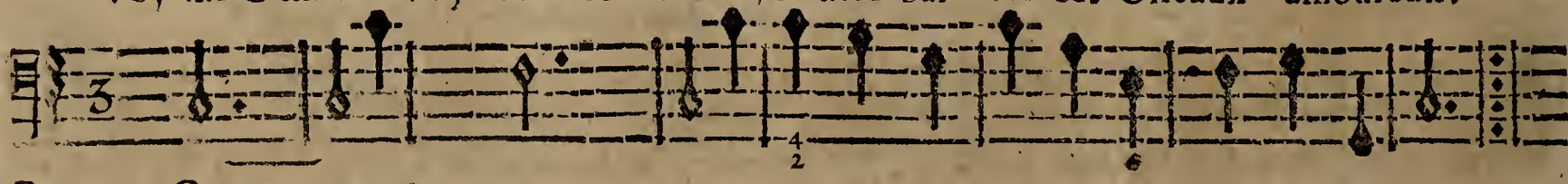
DEUX BERGERS.



Voy ma Climene, Voy ſous ce chêne, S'entre-bai- ſer ces Oiſeaux amoureux:

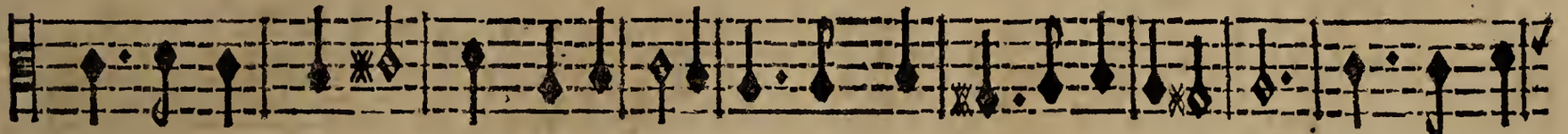


Voy ma Climene Voy ſous ce chêne, S'entre-bai- ſer ces Oiſeaux amoureux:

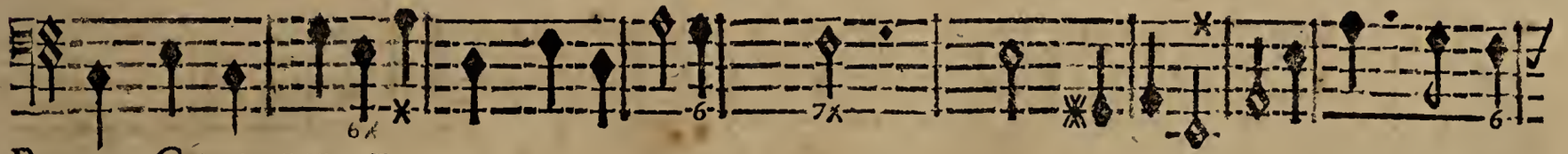


BASSE-CONTINUE.

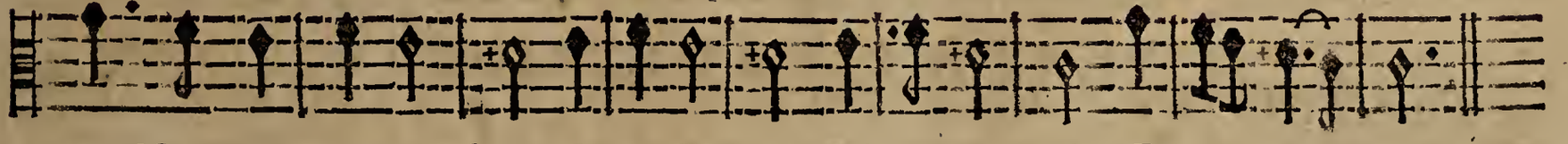
Ils n'ont rien dans leurs vœux Qui les gêne, De leurs doux feux Leur ame eſt pleine: Qu'ils ſõt heu-



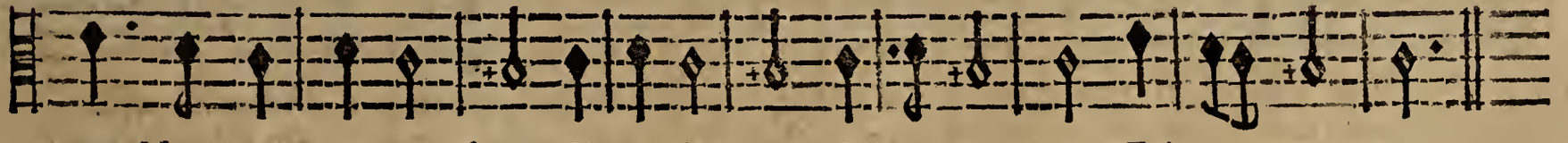
Ils n'ont rien dans leurs vœux Qui les gêne, De leurs doux feux Leur ame eſt pleine: Qu'ils ſõt heu-



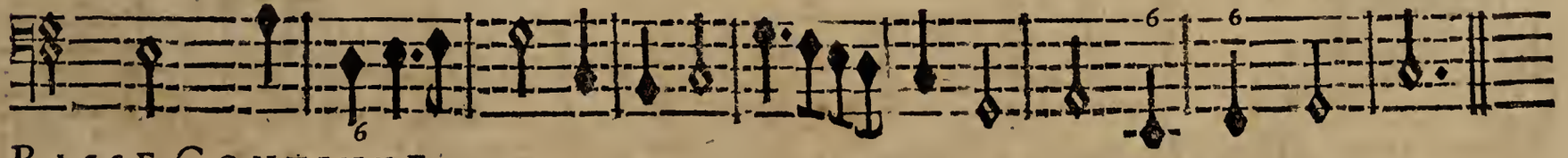
BASSE-CONTINUE.



reux! Nous pouvons tous deux, Si tu le veux, Faire comme eux. Faire com- me eux.

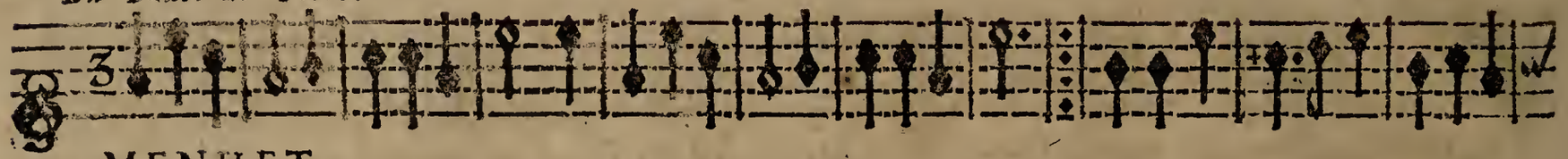


reux! Nous pouvons tous deux, Si tu le veux, Faire comme eux. Faire comme eux.

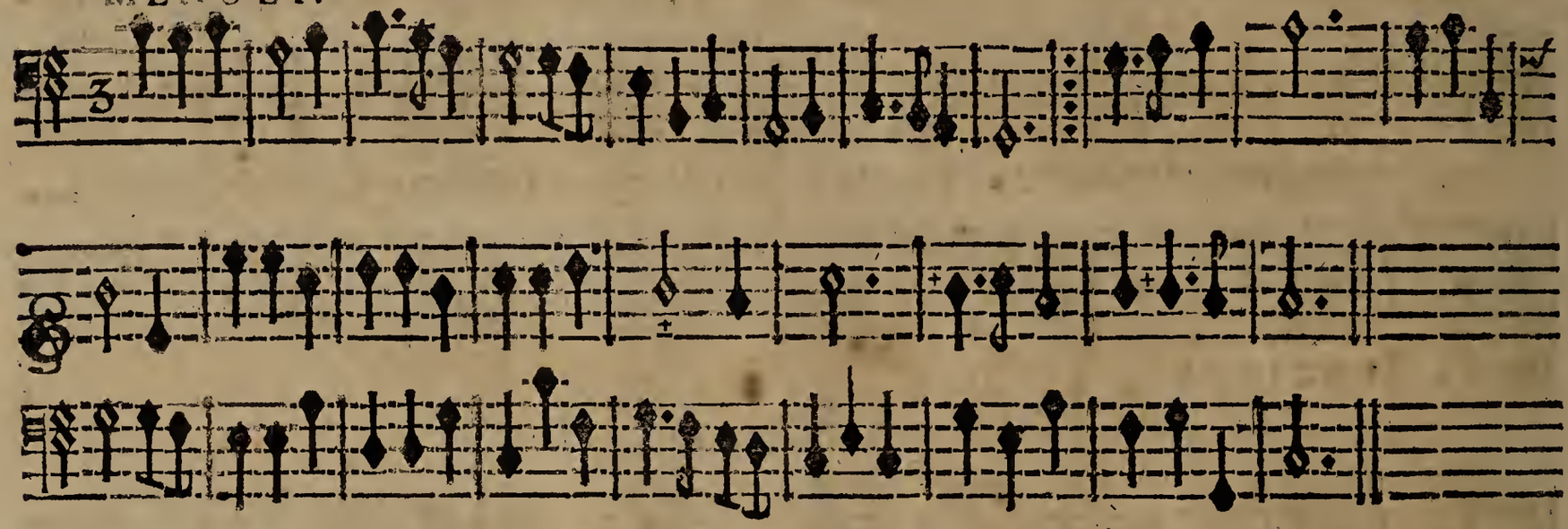


BASSE-CONTINUE.

*Du Ballet de Flore.*

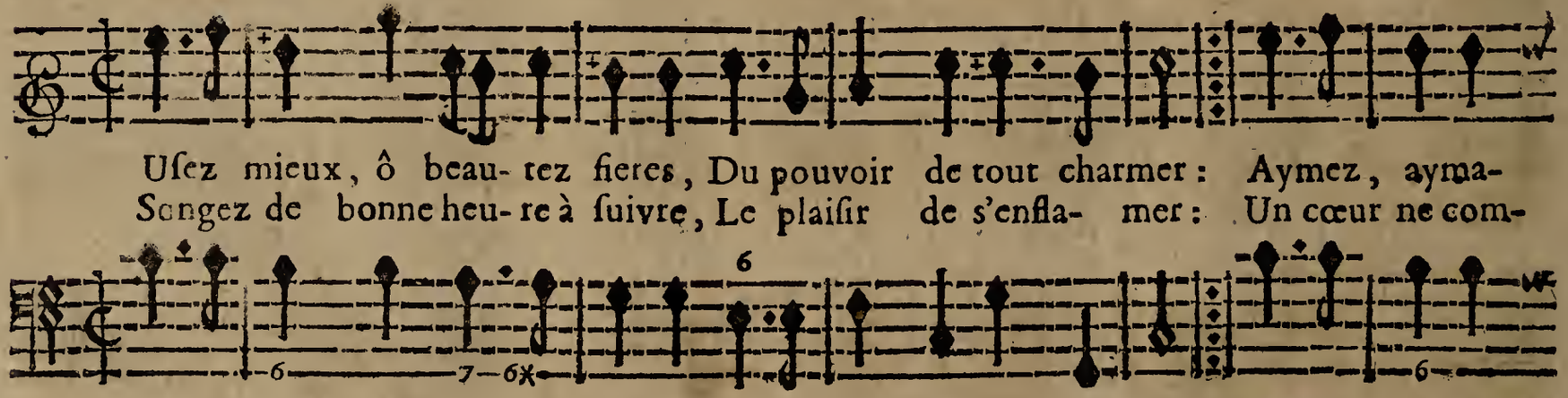


MENUET.



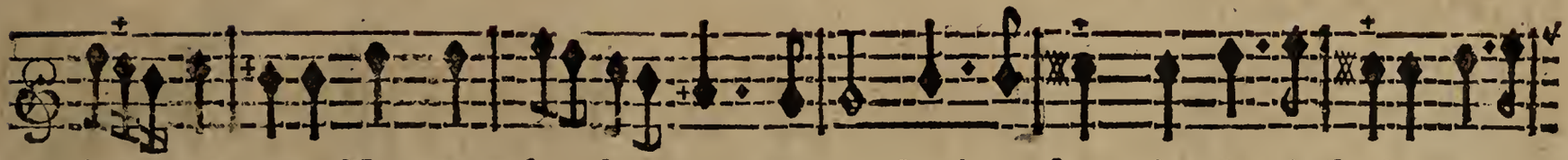
UNE BERGERE ET LE CHOEUR.

*De la Princeſſe d'Elide.*

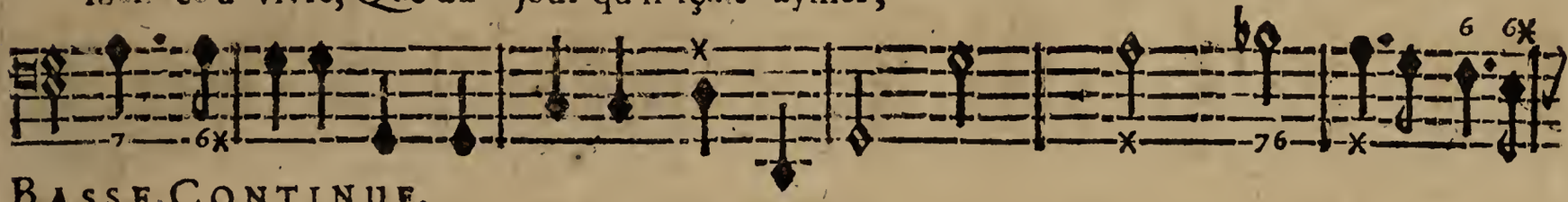



Uſez mieux, ô beau- tez fieres, Du pouvoir de tout charmer: Aymez, ayma-
Songez de bonne heu- re à ſuivre, Le plaiſir de s'enfla- mer: Un cœur ne com-

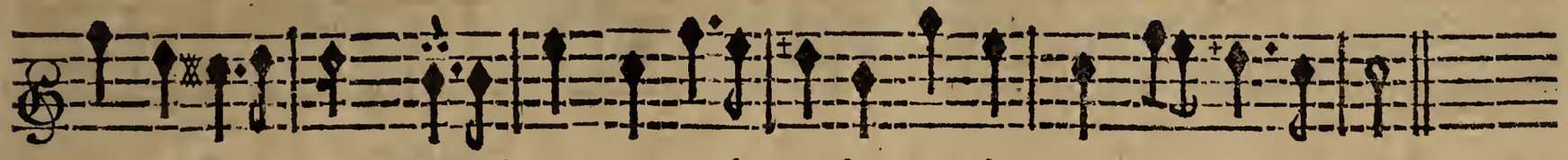
Uſez mieux, ô beautez fieres, Du pouvoir de tout charmer: B-C.
Songez de bonne heure à ſuivre, Le plaiſir de s'enfla- mer.



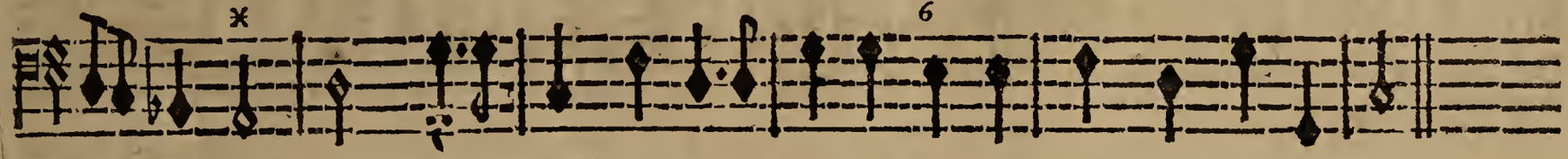
bles Bergeres, Nos cœurs ſont faits pour aymer, Quelque fort qu'on s'en deffende Il y
men- ce à vivre, Que du jour qu'il ſçait aymer,



BASSE-CONTINUE.

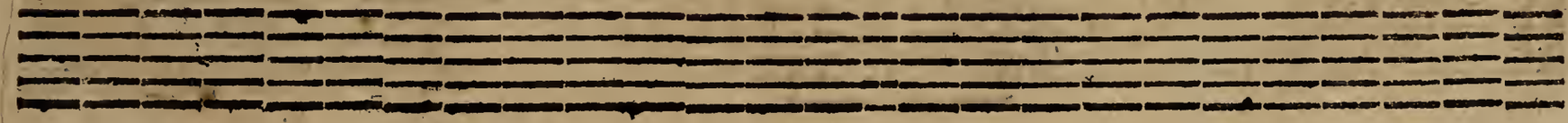


faut venir un jour ; Il n'eſt rien qui ne ſe rende, Aux doux charmes de l'Amour.

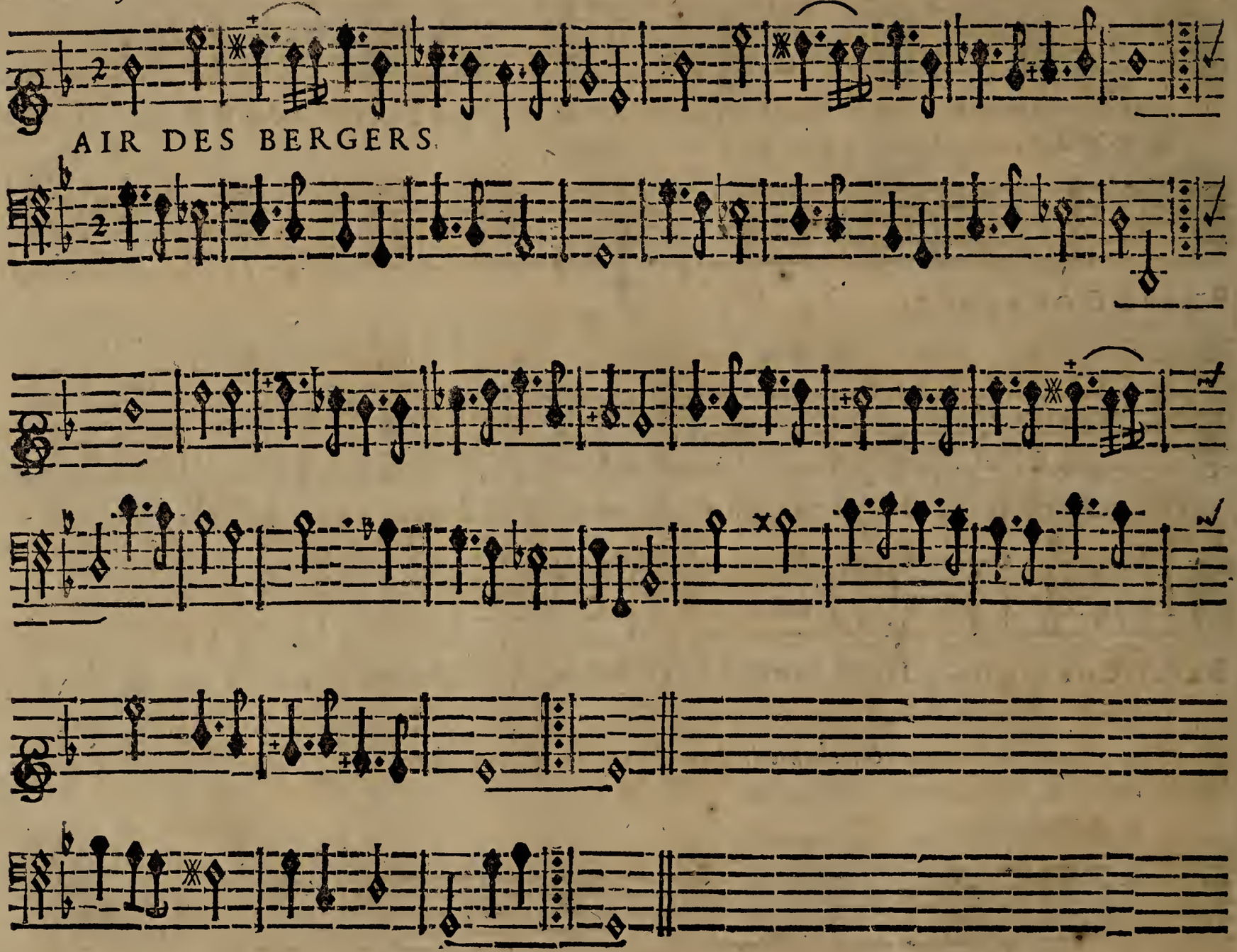


BASSE-CONTINUE. Il n'eſt rien qui ne ſe rende, Aux doux charmes de l'Amour.

*On chante le Second Couplet tout de ſuite.*

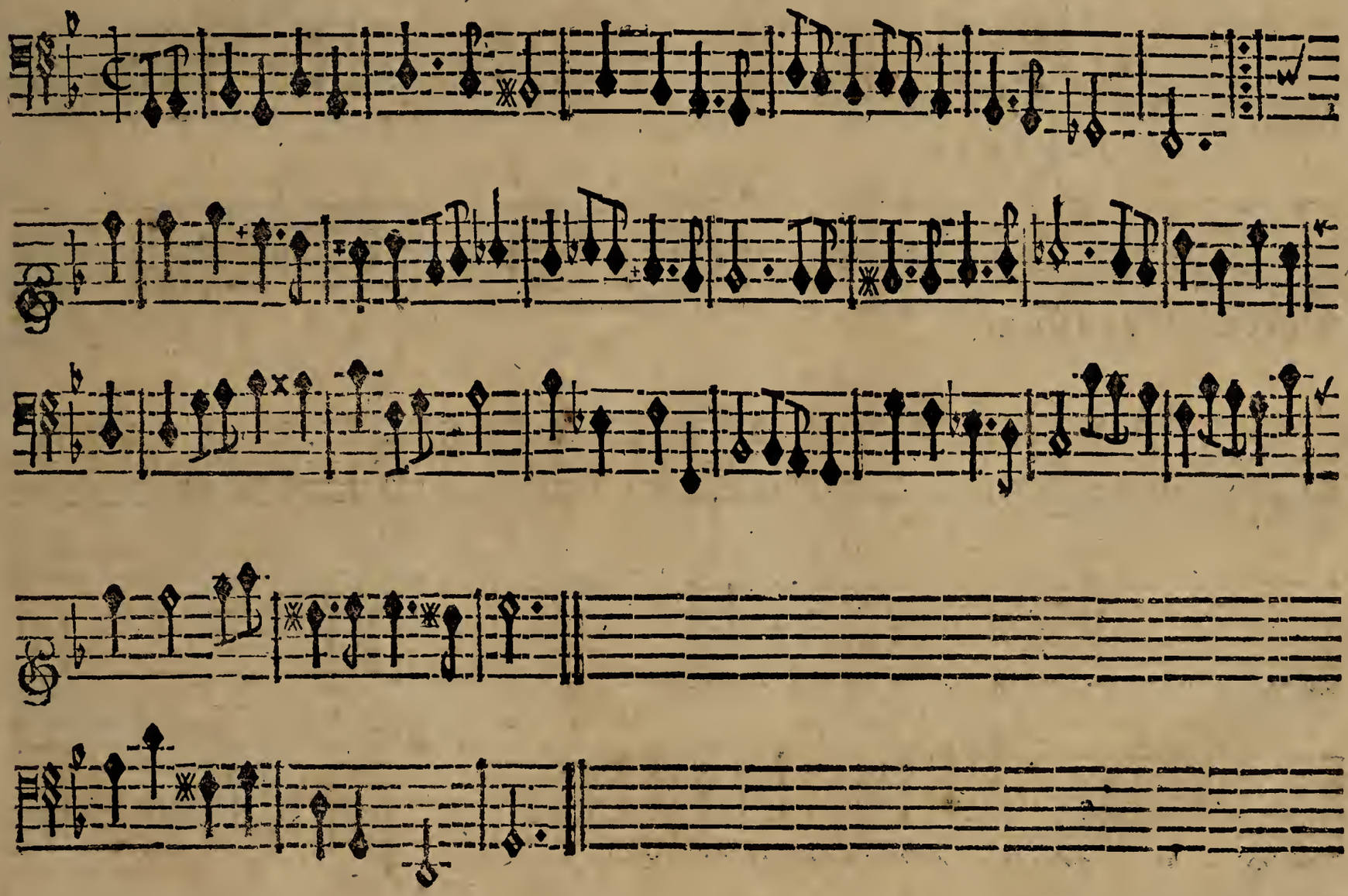


*De la Maſcarade de Verſailles.*

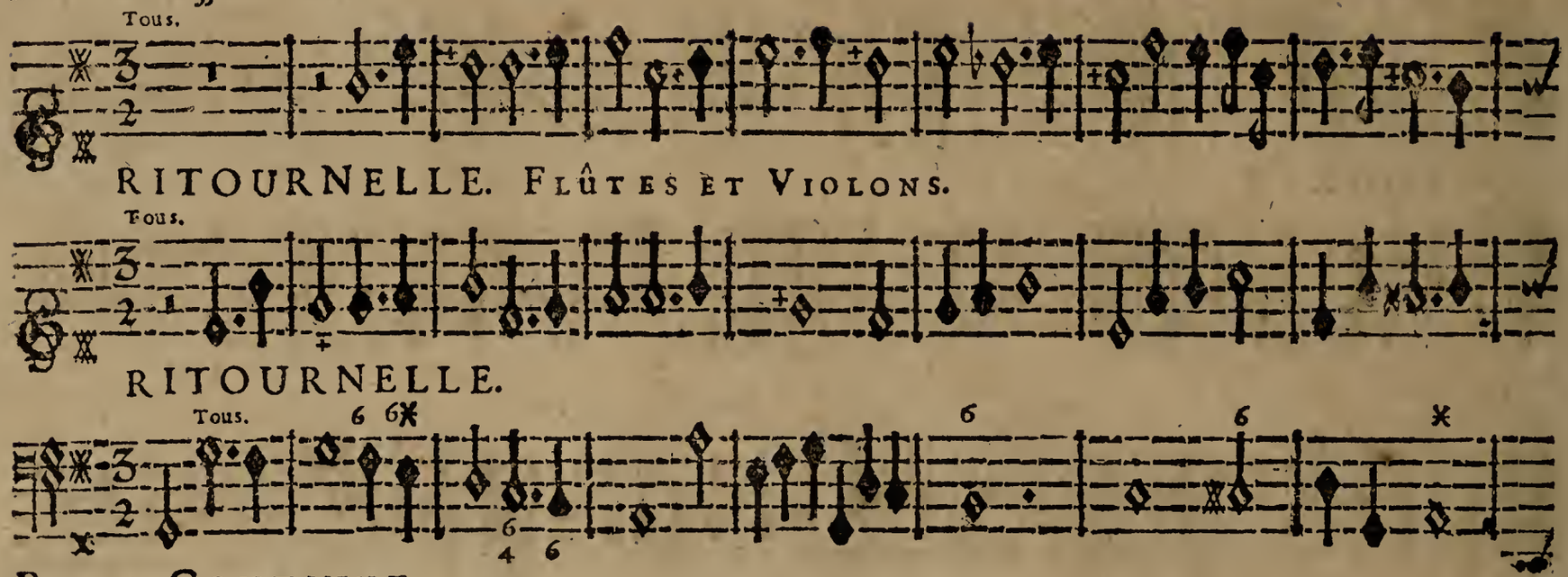


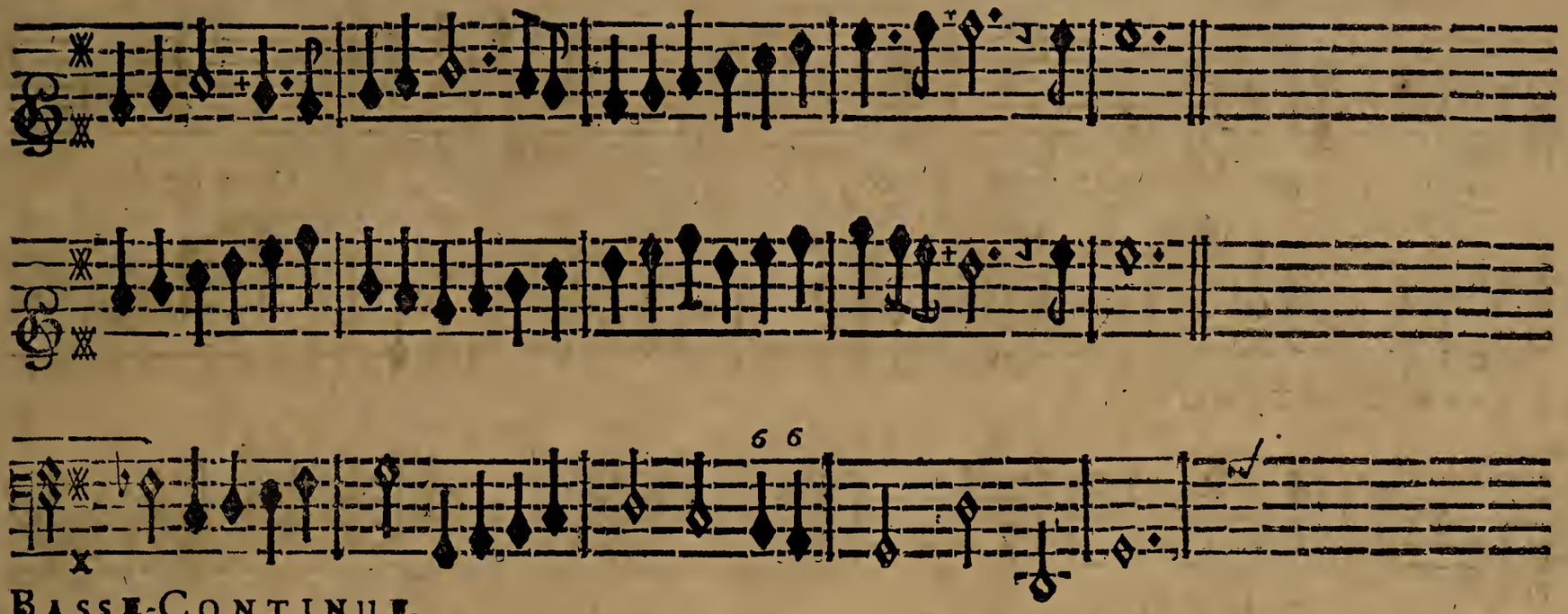
*De la Naiſſance de Venus.*

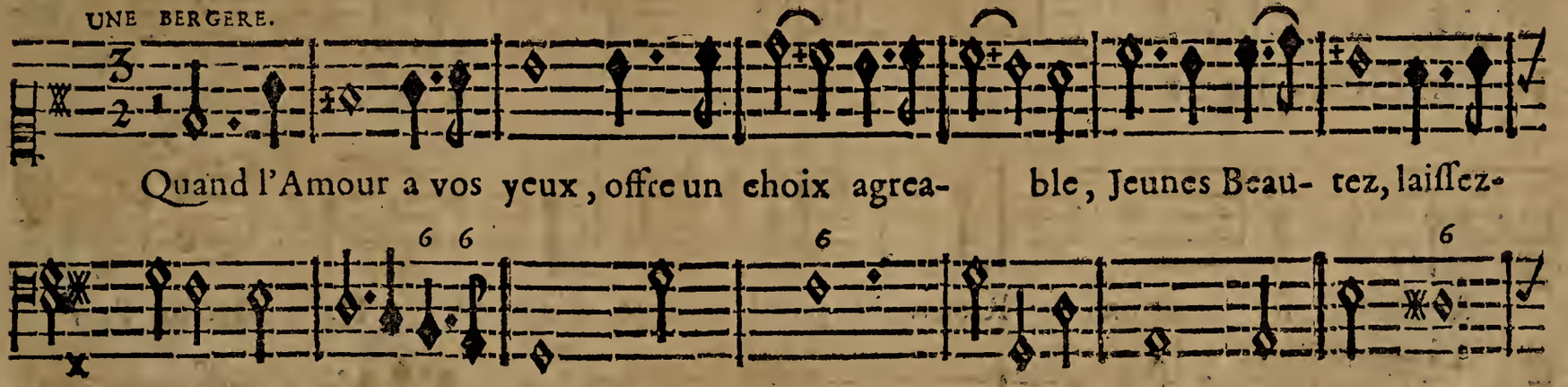
BOURE'E.

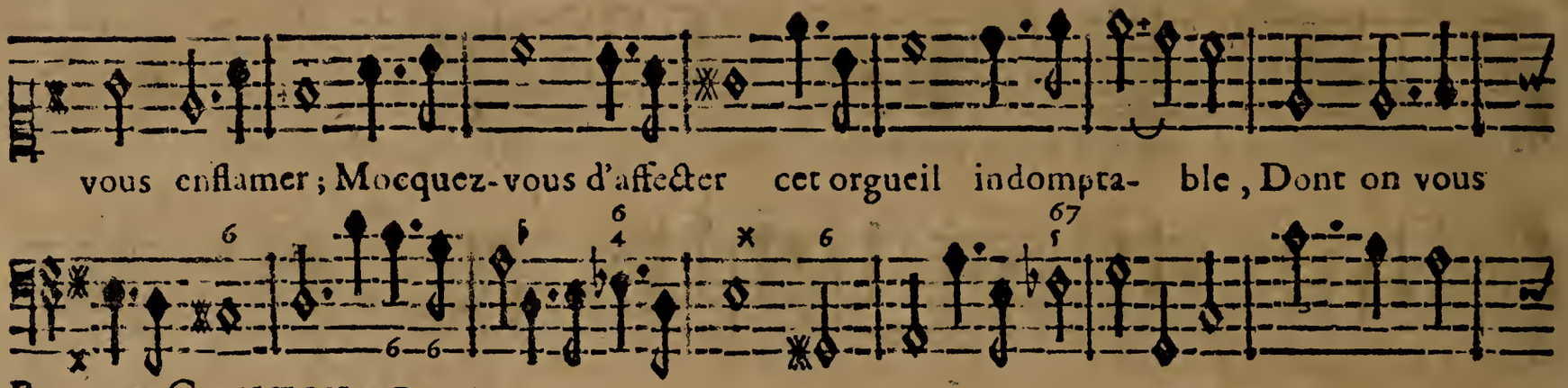


*De la Princesse d'Elide.*

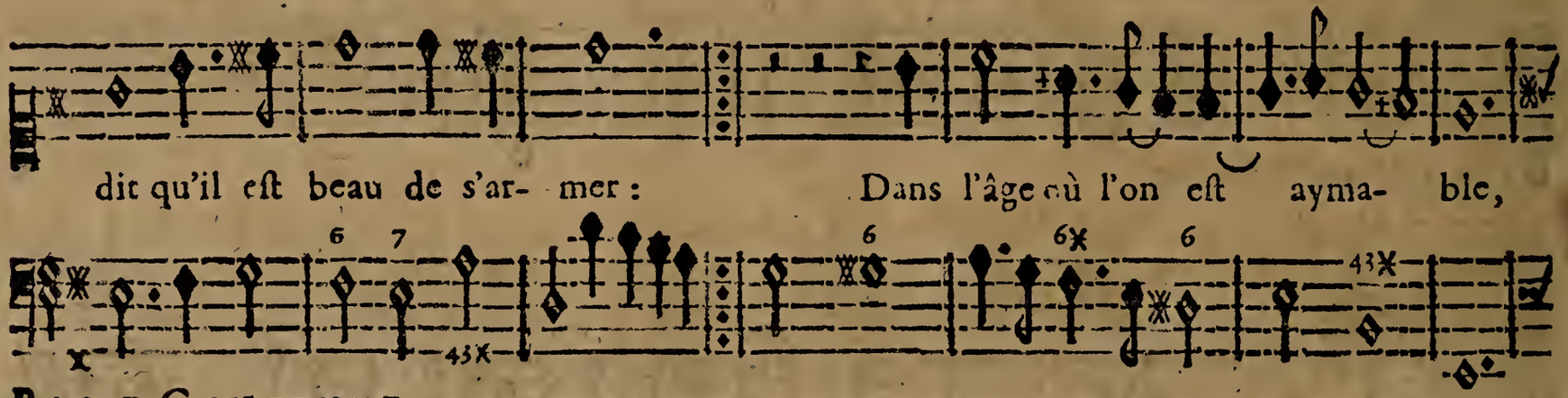



6 6
BASSE-CONTINUE.

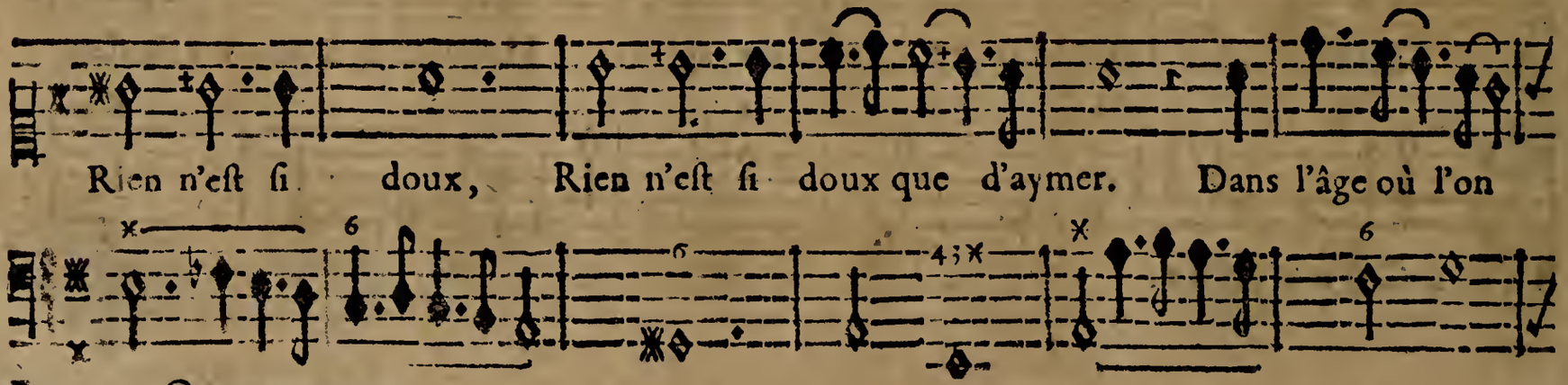

UNE BERGERE.
Quand l'Amour a vos yeux, offre un choix agrea- ble, Jeunes Beau- tez, laissez-
6 6
6
6
BASSE-CONTINUE.



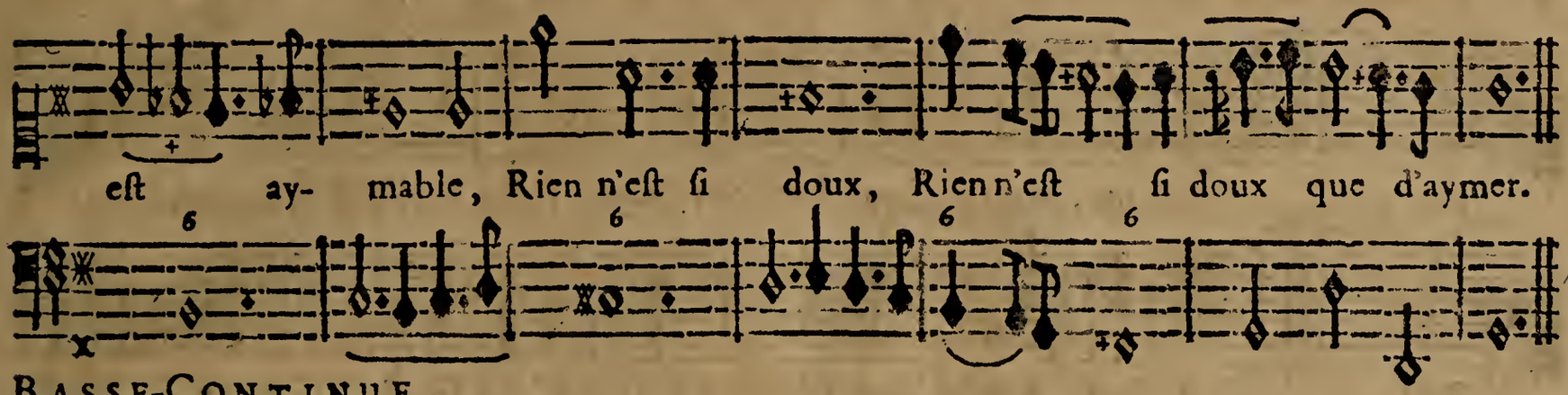

BASSE-CONTINUE.




BASSE-CONTINUE.



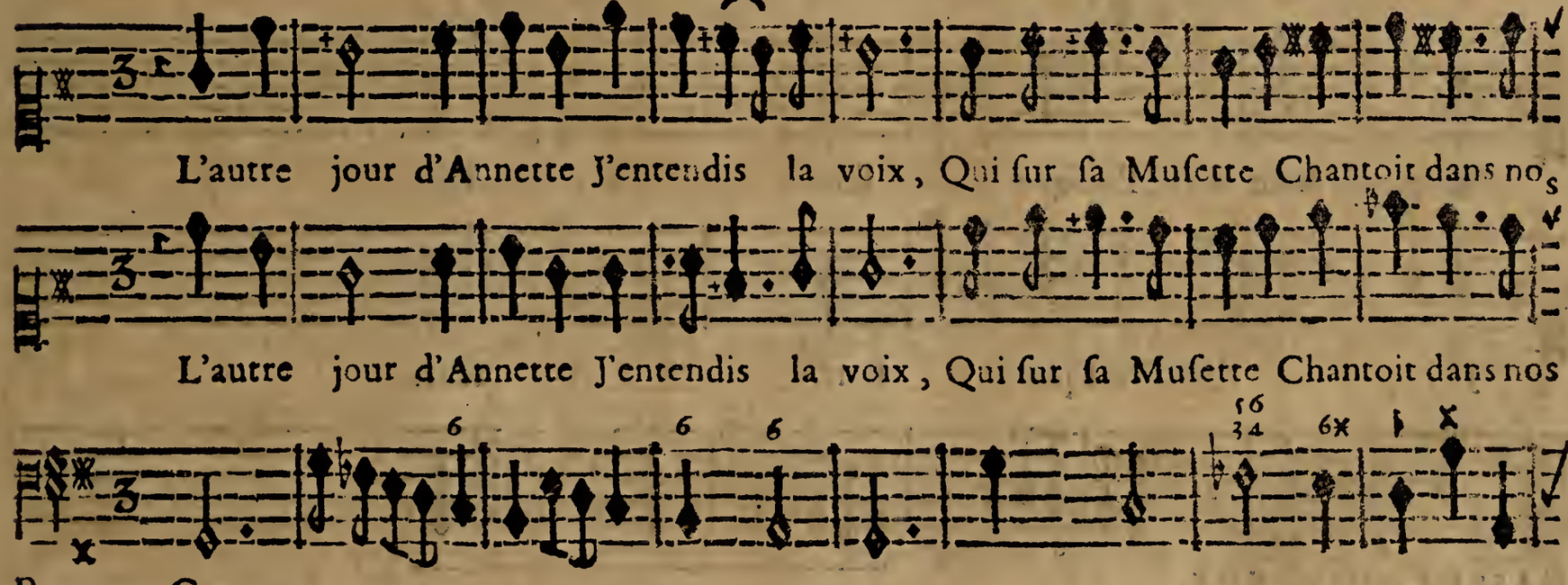

BASSE-CONTINUE.



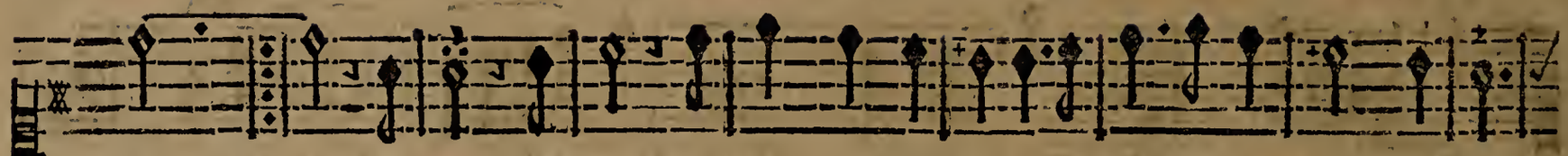

BASSE-CONTINUE.

*Les Flûtes Allemandes joüent l'Air suivant avant, & avec les deux Bergeres.*

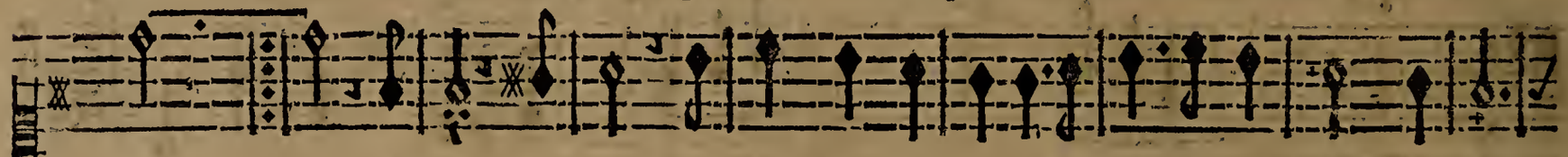
*De la Feste de Versailles.*



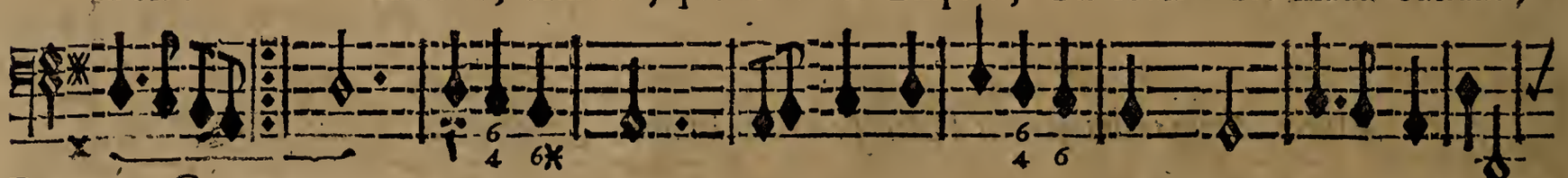

BASSE-CONTINUE.



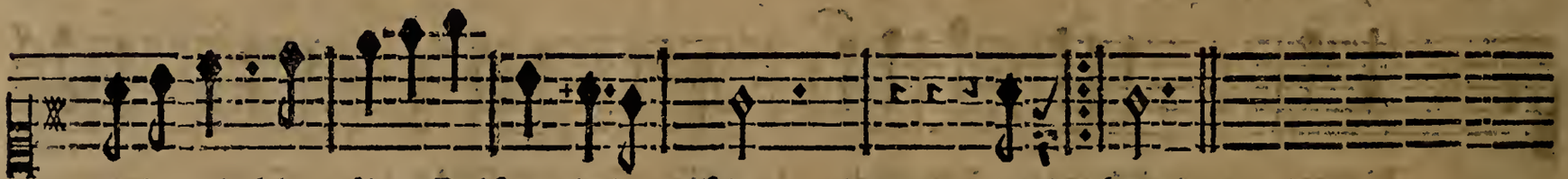
Bois : Amour, Amour, que ſous ton Empire, On ſouffre des maux cuiſans;



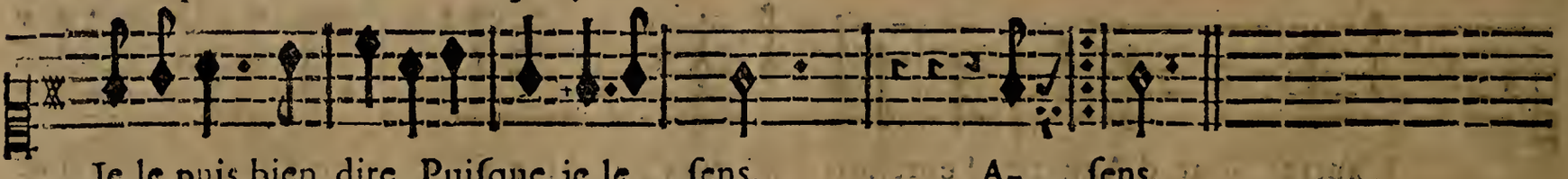
Bois : Amour, Amour, que ſous ton Empire, On ſouffre des maux cuiſans;



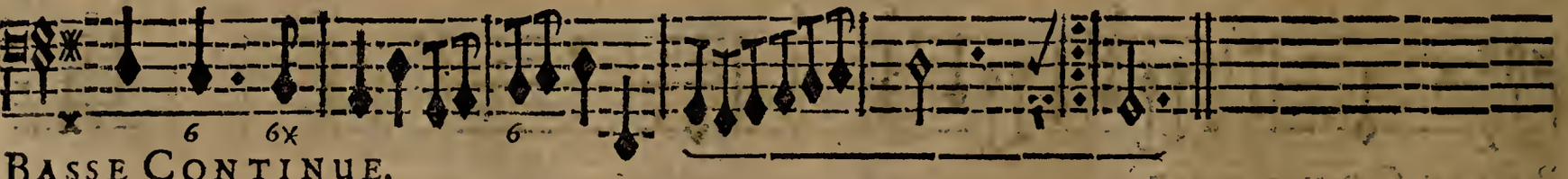
BASSE-CONTINUE.



Je le puis bien dire, Puiſque je le ſens. A- ſens.



Je le puis bien dire, Puiſque je le ſens. A- ſens.

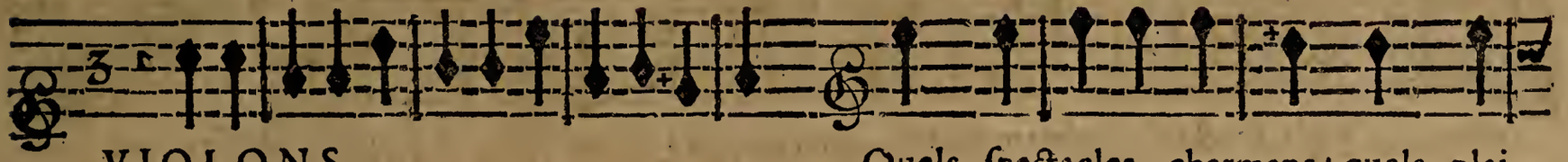


BASSE CONTINUE.

*On reprend la Bourée, page 87.*

*Du Bourgeois Gentil-Homme.*

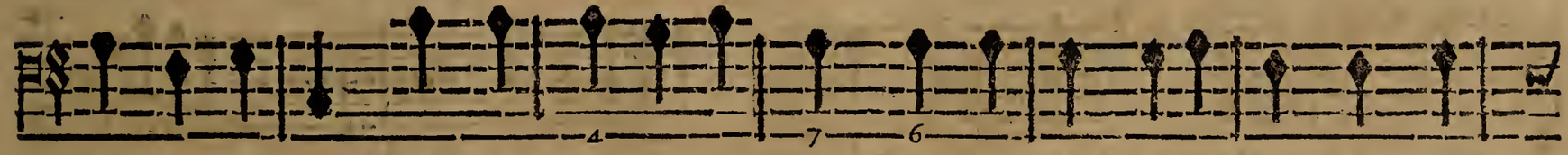
CHOEUR.



VIOLONS. Quels ſpectacles charmans ! quels plai-

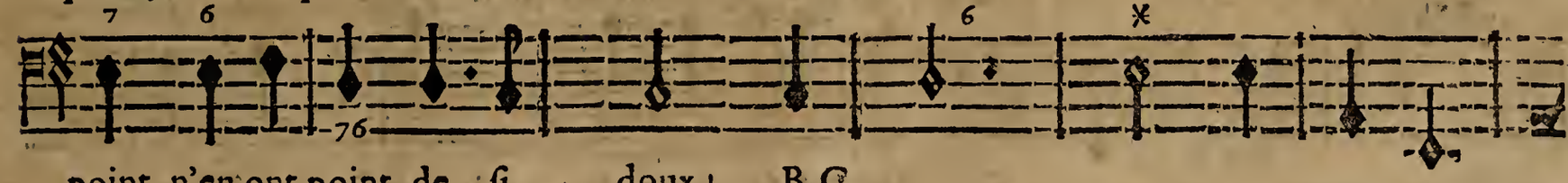
Quels ſpectacles charmans ! quels plai-

ſirs goûtons-nous ! Les Dieux mêmes, les Dieux n'en ont point de ſi doux ! n'en ont

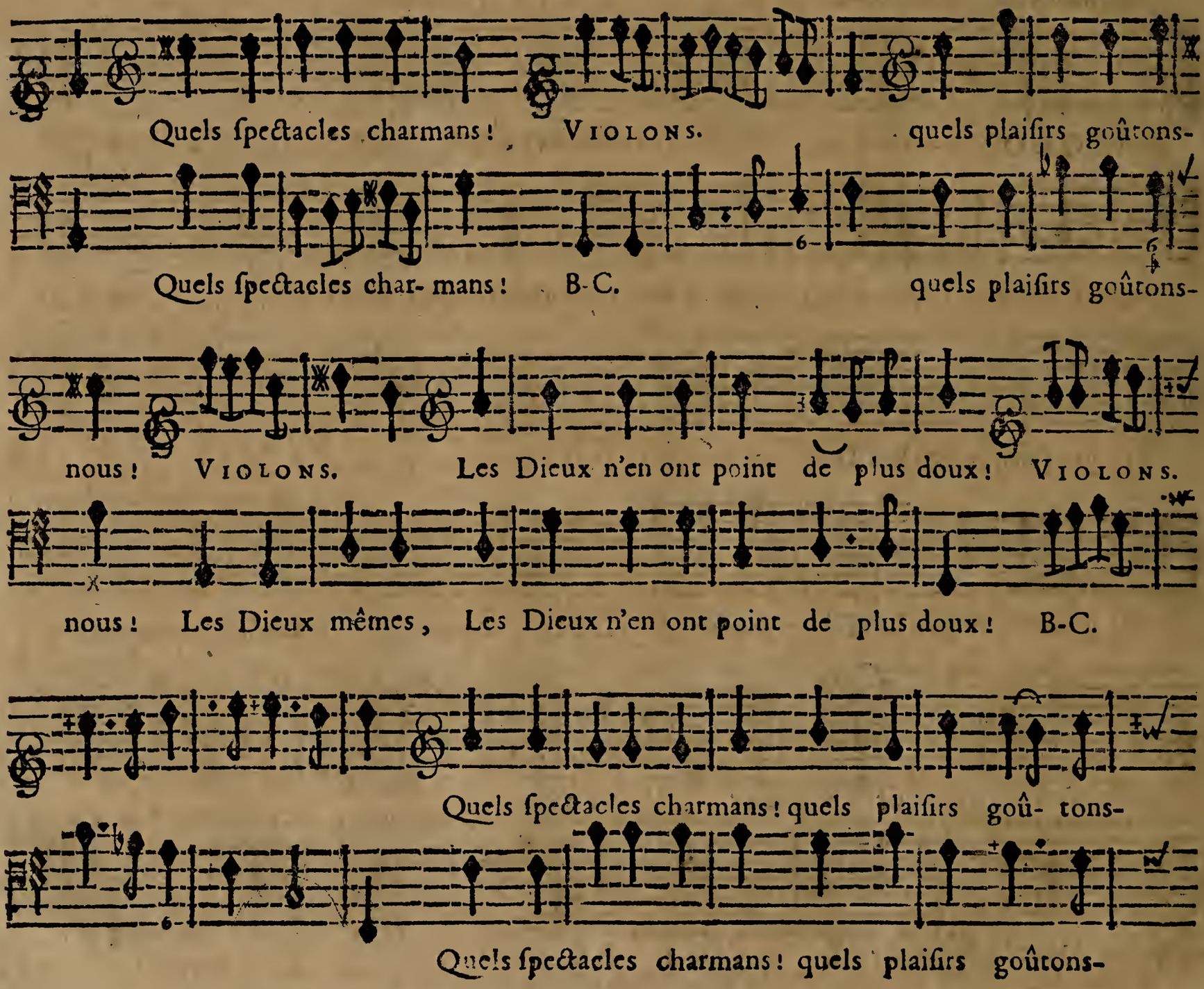


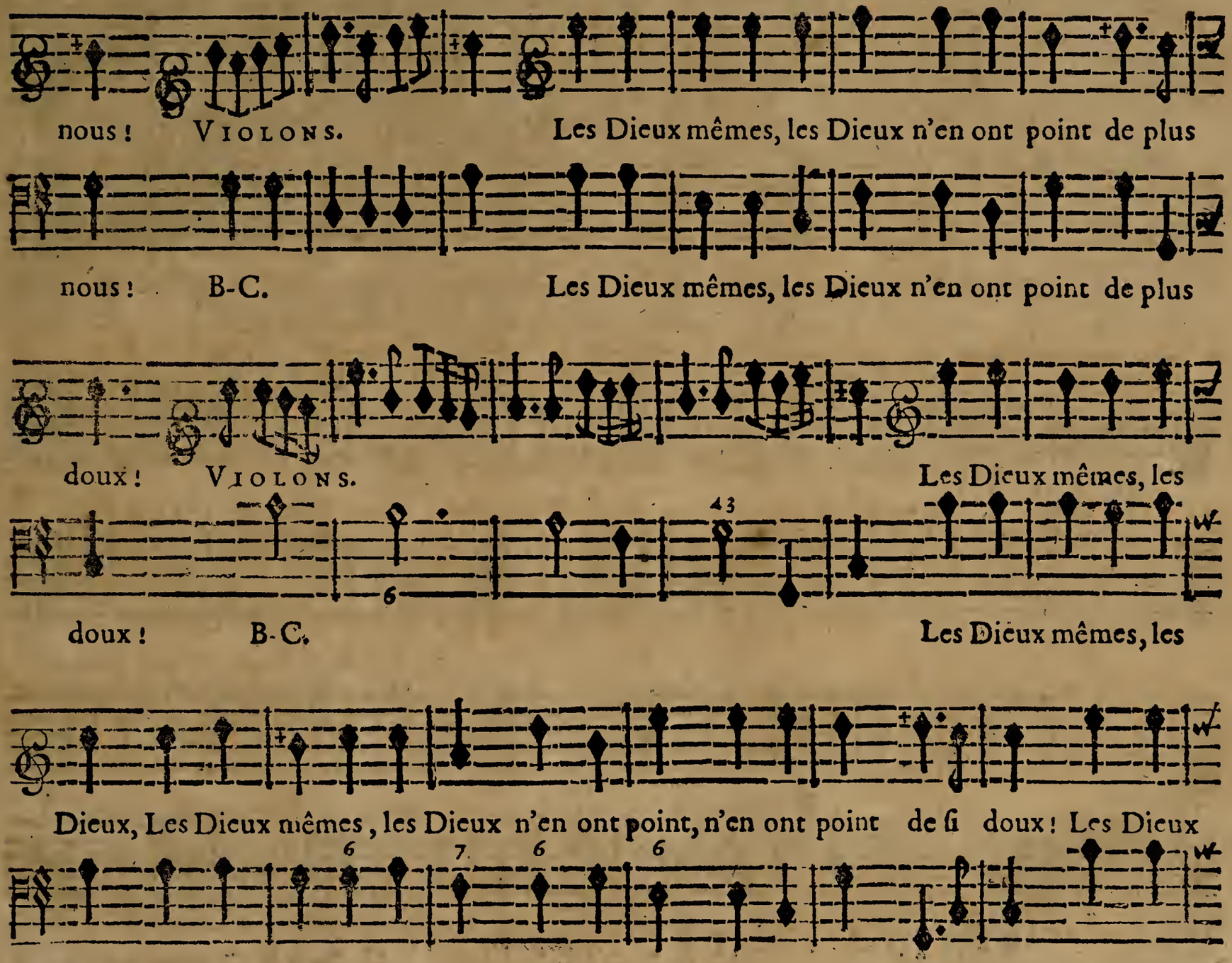
ſirs goûtons-nous ! Les Dieux mêmes, les Dieux n'en ont point de ſi doux ! n'en ont

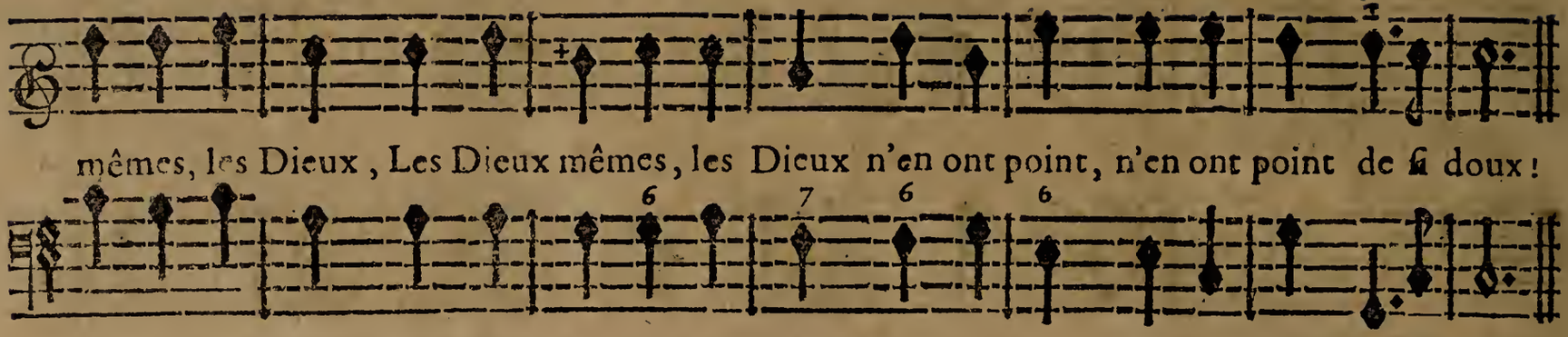
point, n'en ont point de ſi doux ! VIOLONS.



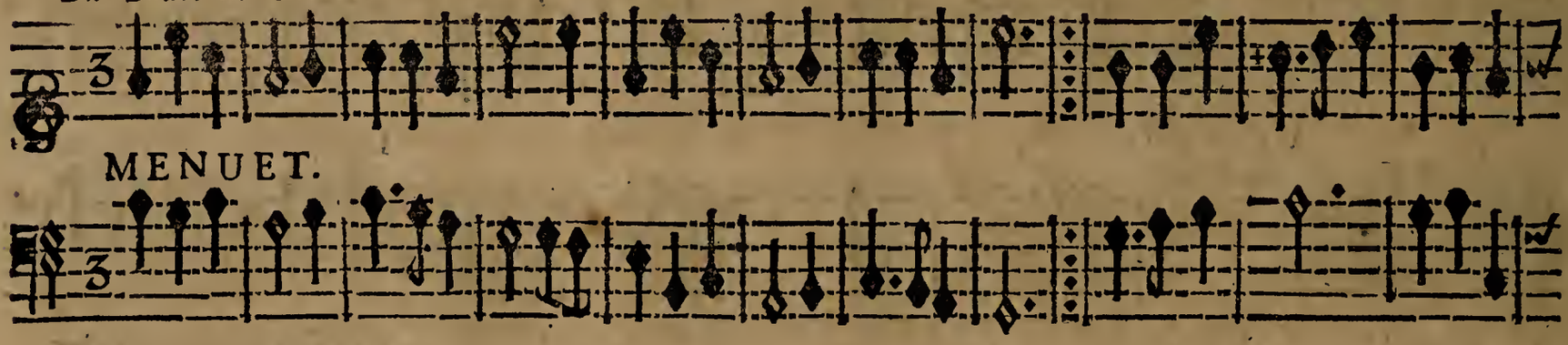
point, n'en ont point de ſi doux ! B. C.

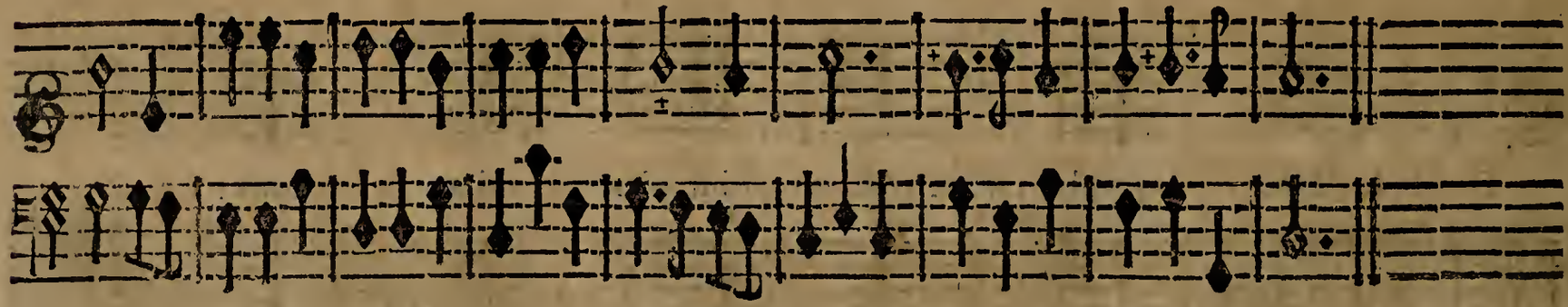

Quels ſpectacles charmans! VIOLONS. quels plaiſirs goûtons-
Quels ſpectacles char- mans! B-C. quels plaiſirs goûtons-
nous! VIOLONS. Les Dieux n'en ont point de plus doux! VIOLONS.
nous! Les Dieux mêmes, Les Dieux n'en ont point de plus doux! B-C.
Quels ſpectacles charmans! quels plaiſirs goû- tons-
Quels ſpectacles charmans! quels plaiſirs goûtons-


nous ! VIOLONS. Les Dieux mêmes, les Dieux n'en ont point de plus
nous ! B-C. Les Dieux mêmes, les Dieux n'en ont point de plus
doux ! VIOLONS. Les Dieux mêmes, les
doux ! B-C. Les Dieux mêmes, les
Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de si doux ! Les Dieux
Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de si doux ! Les Dieux




*Du Ballet de Flore.*



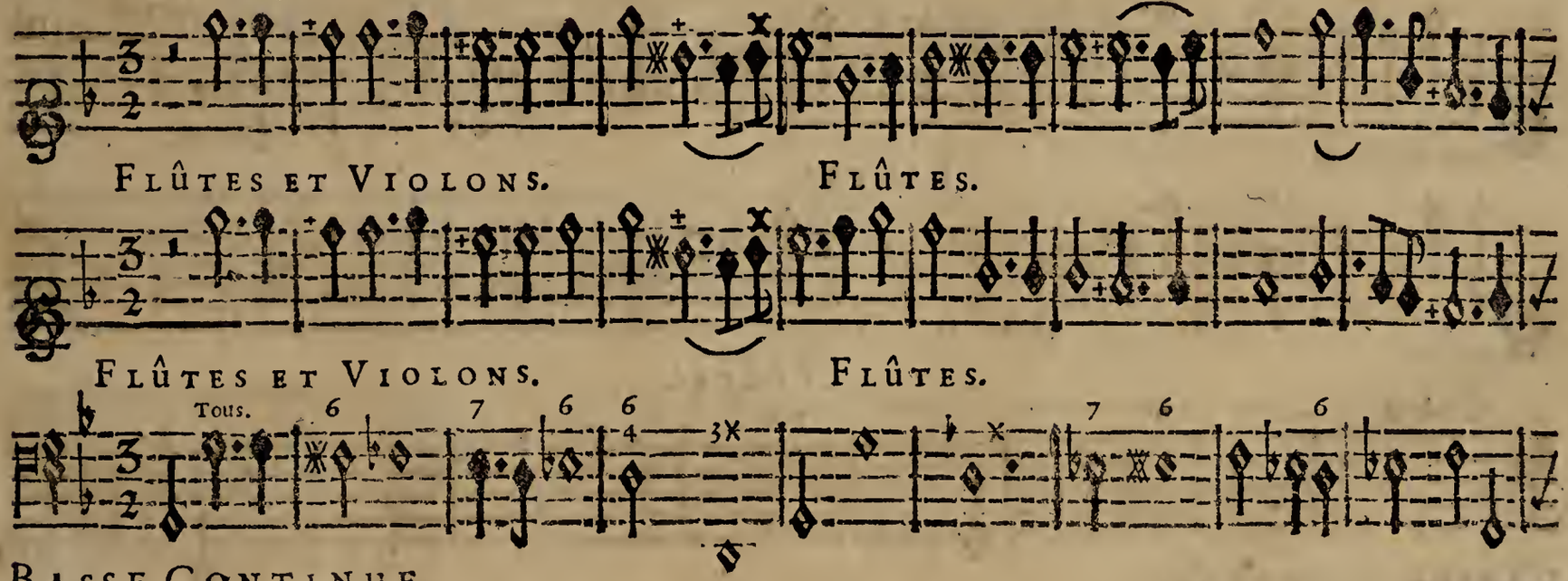
FIN DE LA TROISIE'ME ENTRE'E.

# QUATRIE'ME ENTRE'E.

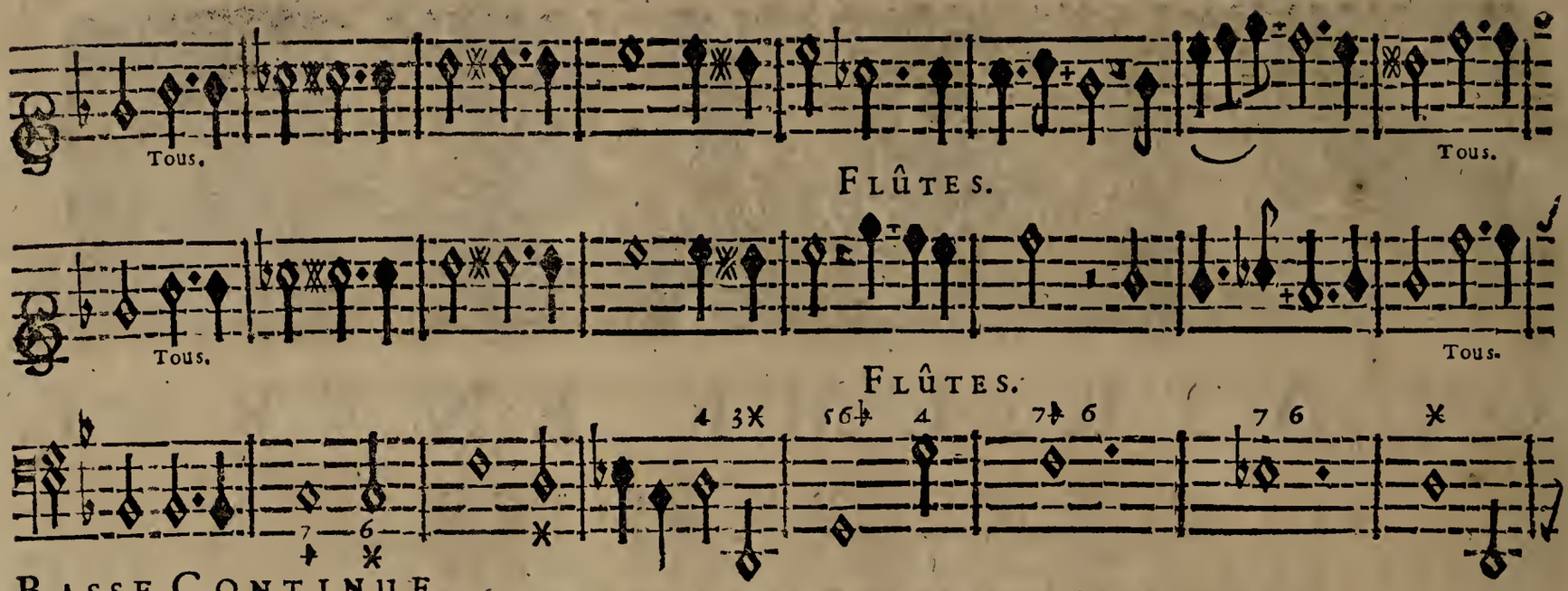
## SCENE PREMIERE.

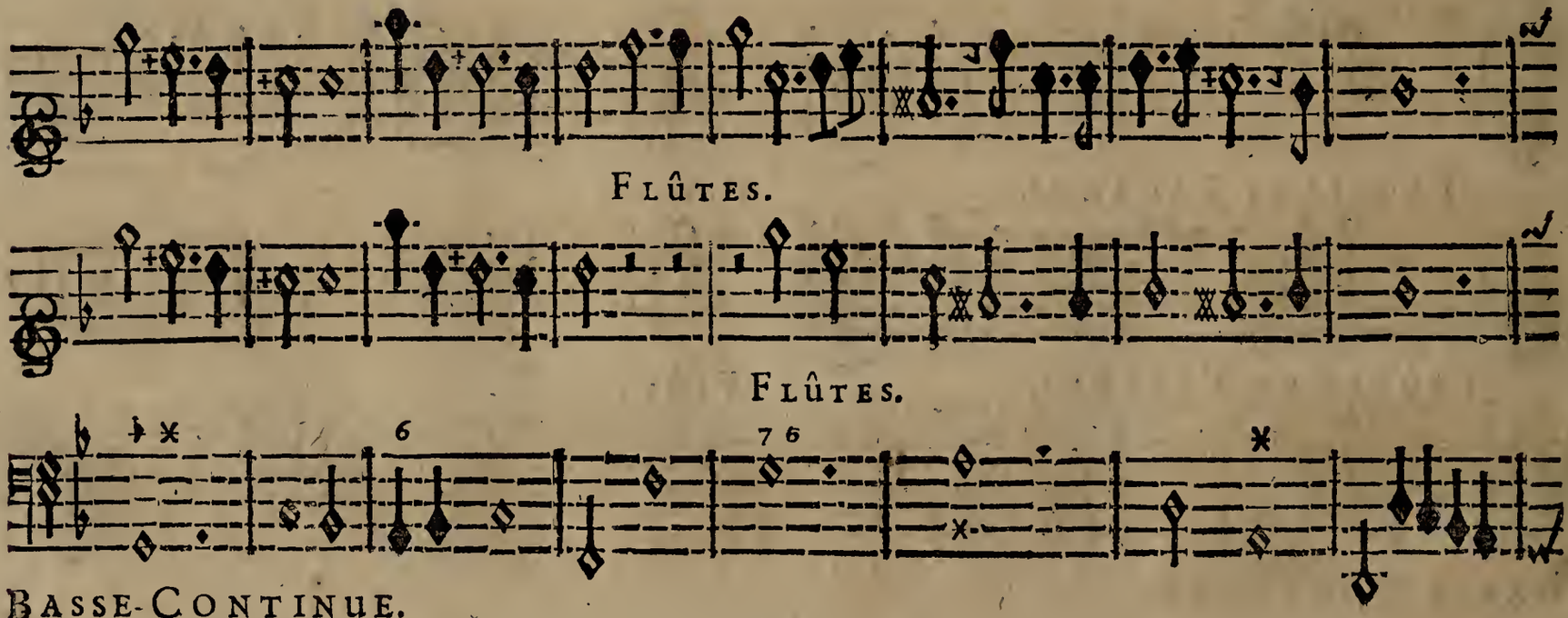
### UNE BOHEMIENNE ſeule.

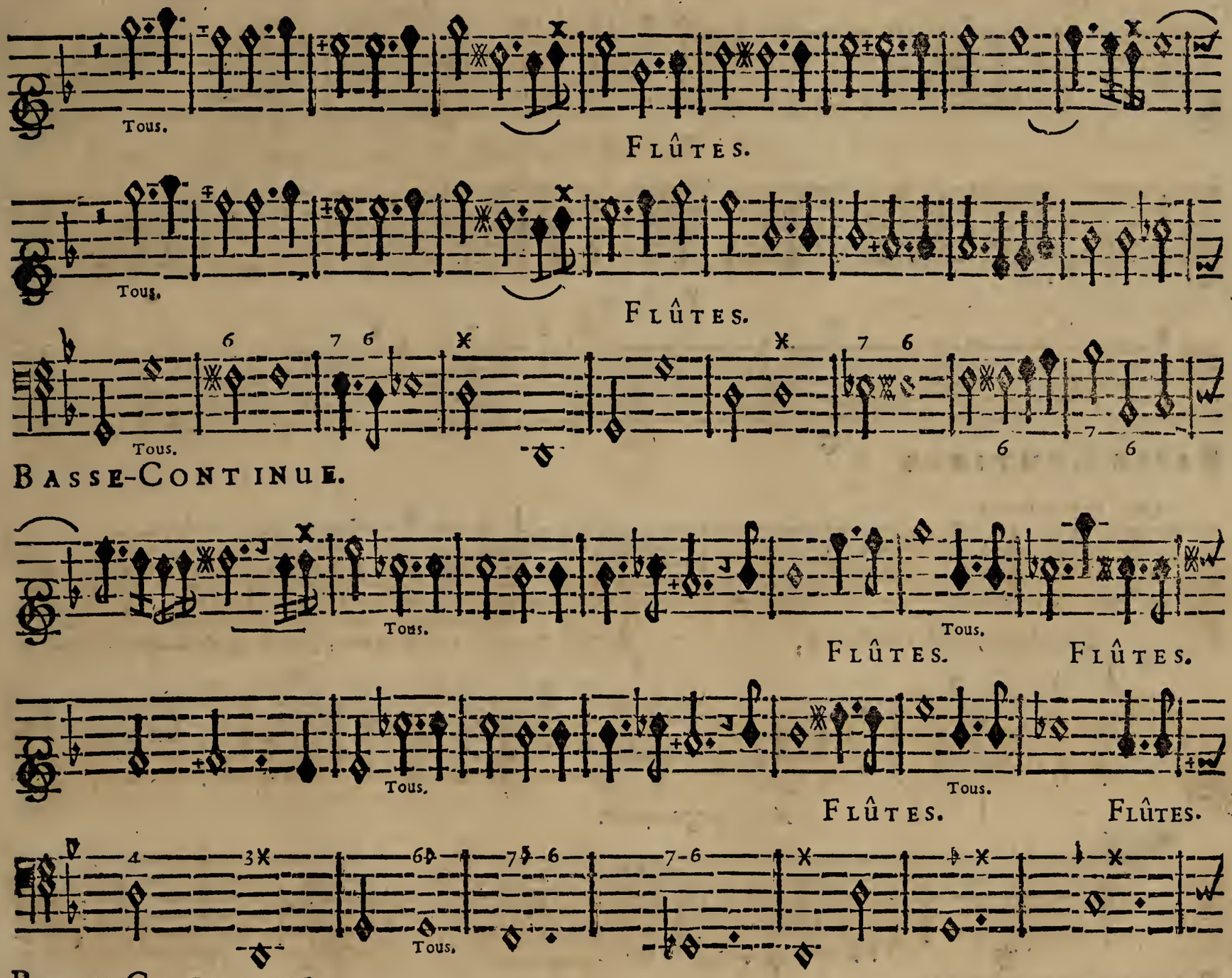
*Du Ballet des Muſes.*

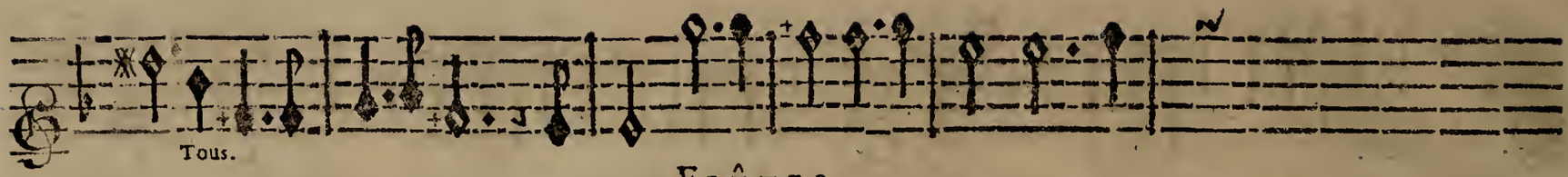



BASSE-CONTINUE.

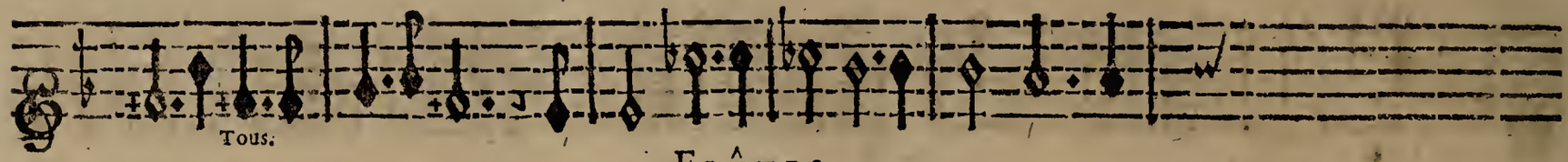

Tous.
Tous.
FLÛTES.
Tous.
Tous.
FLÛTES.
BASSE-CONTINUE.


FLÛTES.
FLÛTES.
BASSE-CONTINUE.

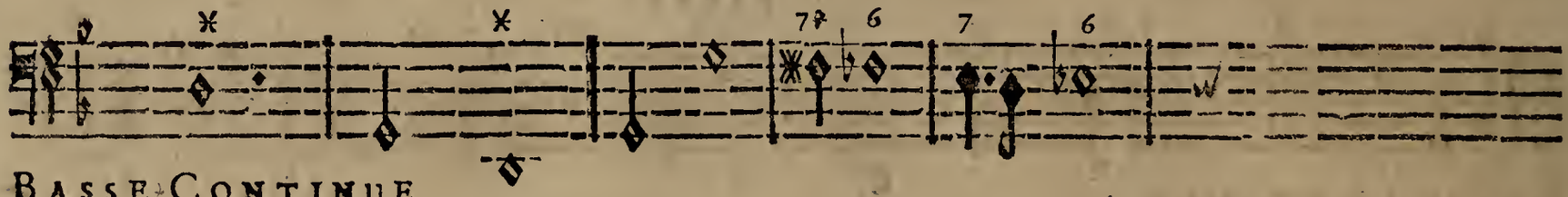

Tous.
FLÛTES.
Tous.
FLÛTES.
Tous.
BASSE-CONTINUE.
Tous.
Tous.
FLÛTES.
FLÛTES.
Tous.
Tous.
FLÛTES.
FLÛTES.
Tous.
BASSE-CONTINUE.




FLÛTES.

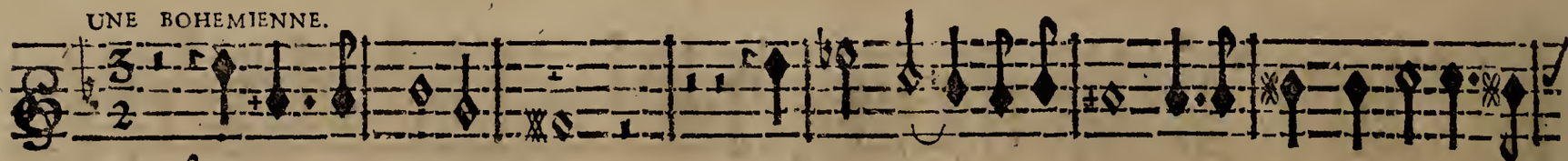



FLÛTES.



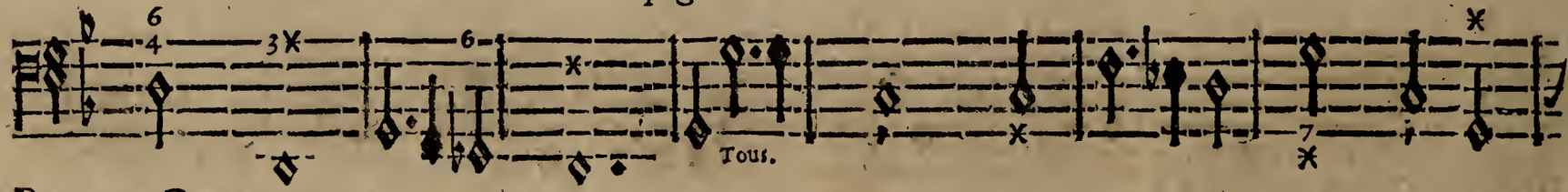
BASSE-CONTINUE

UNE BOHEMIENNE.

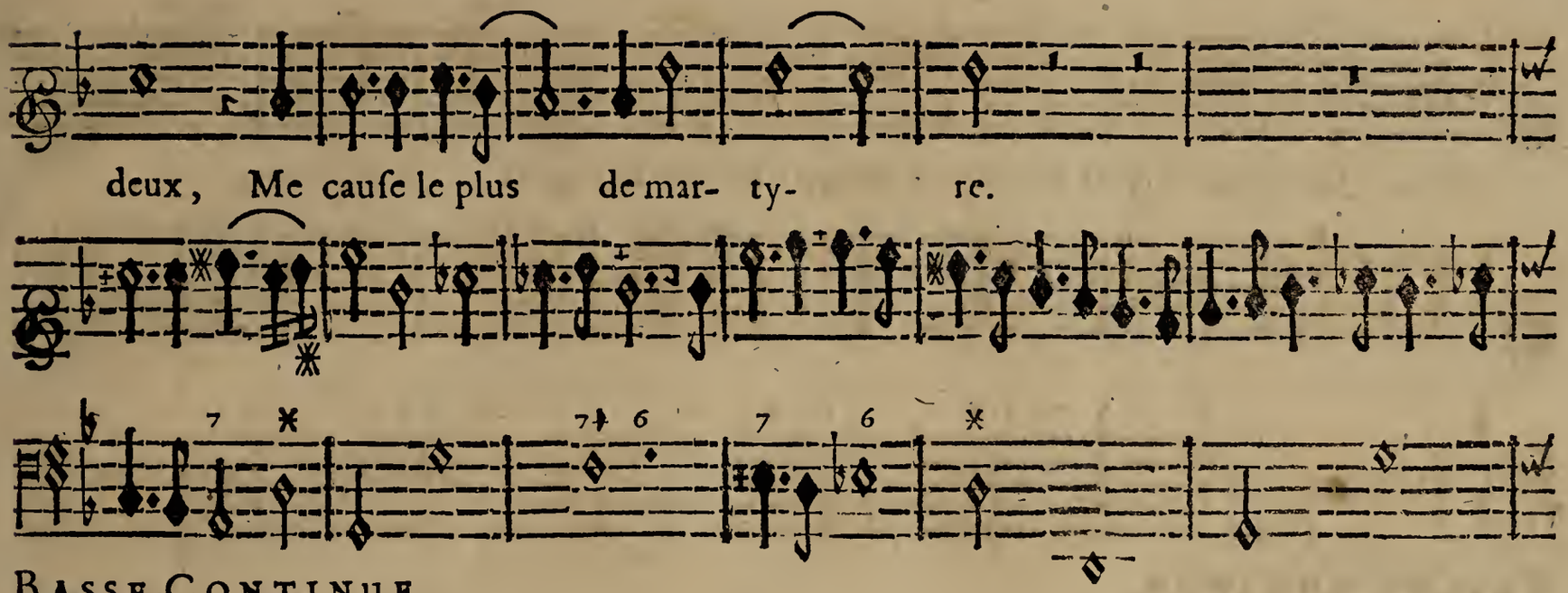


AMour, trop indiſcret, devoir trop rigoureux, Je ne ſçay lequel de vous

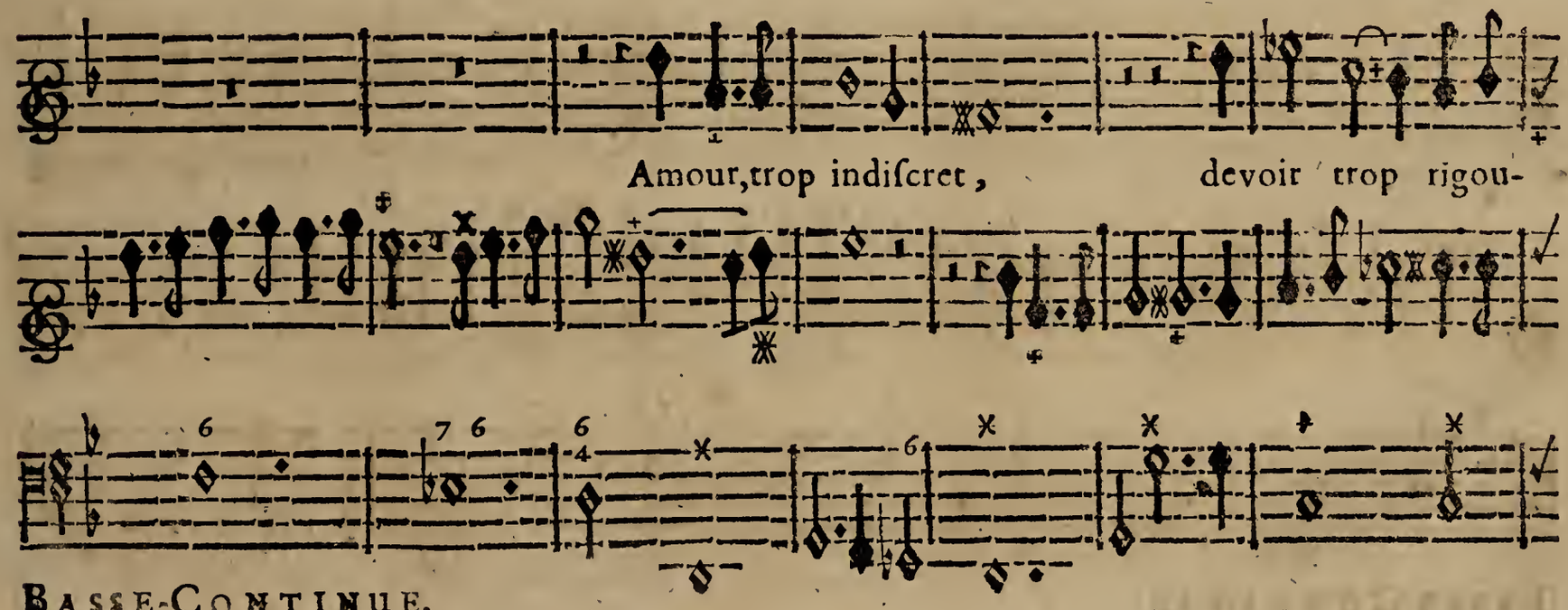
*Accompagnement.*



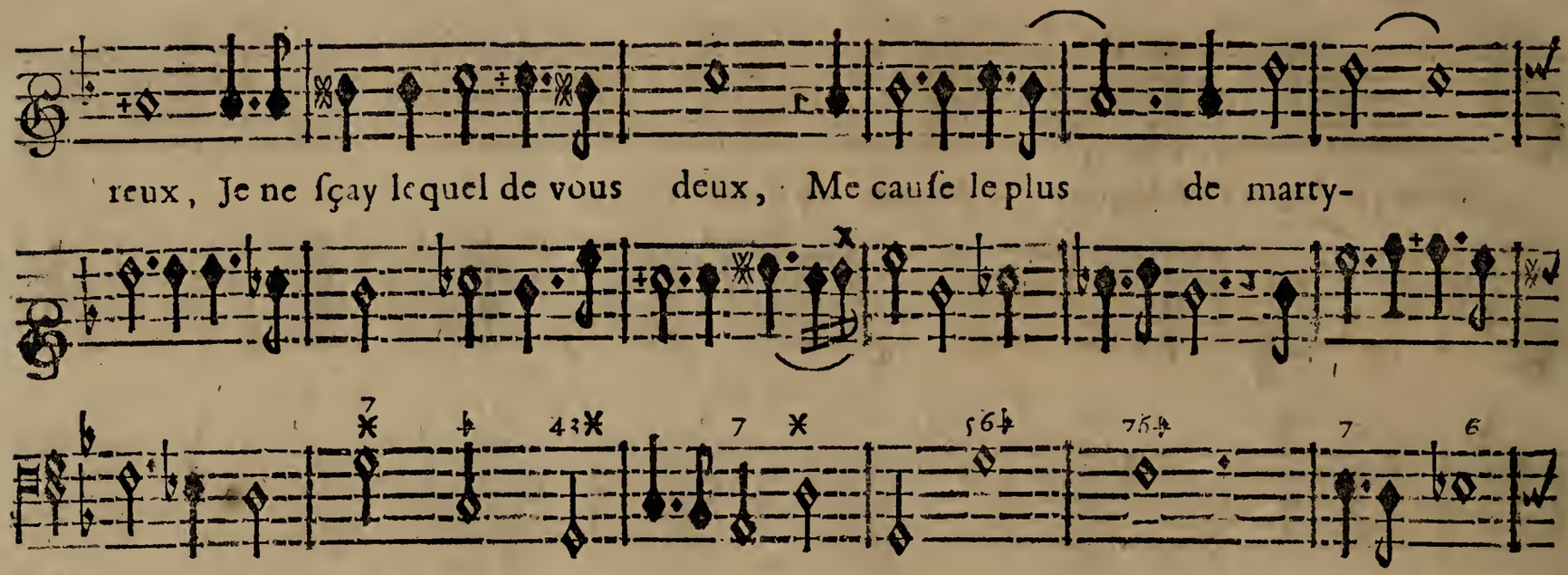

BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE.

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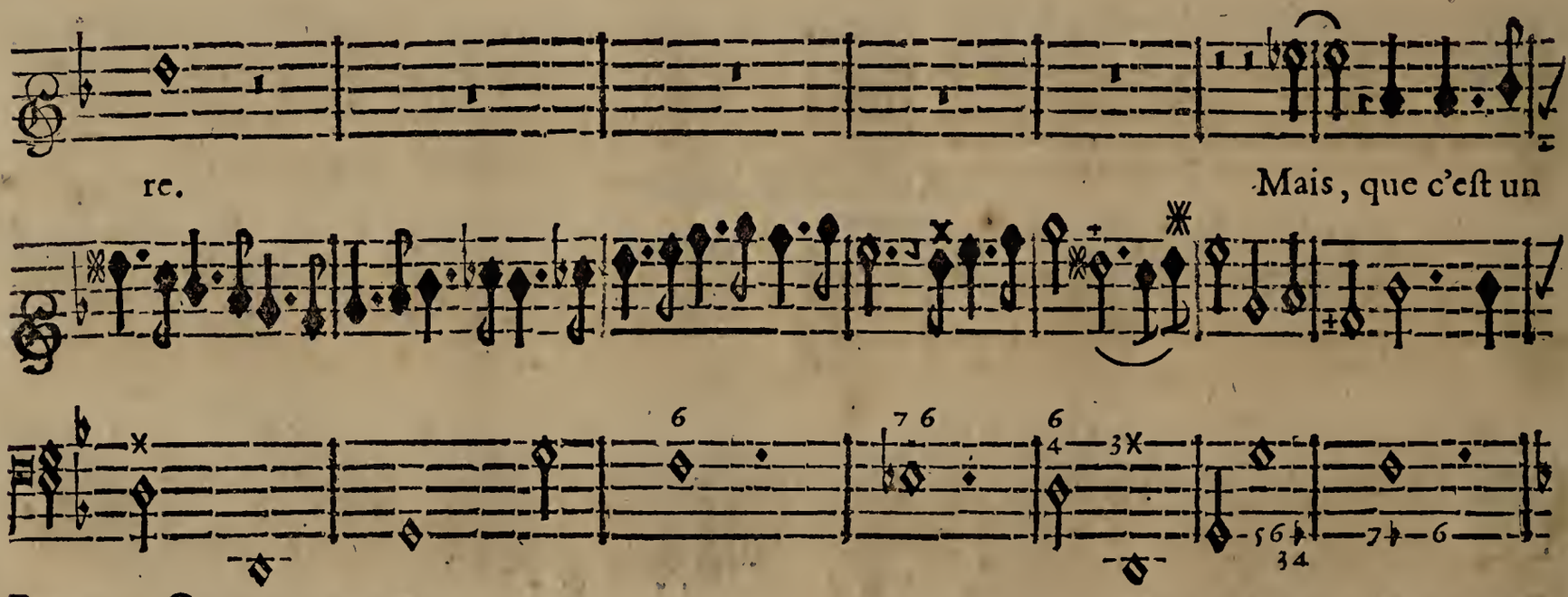


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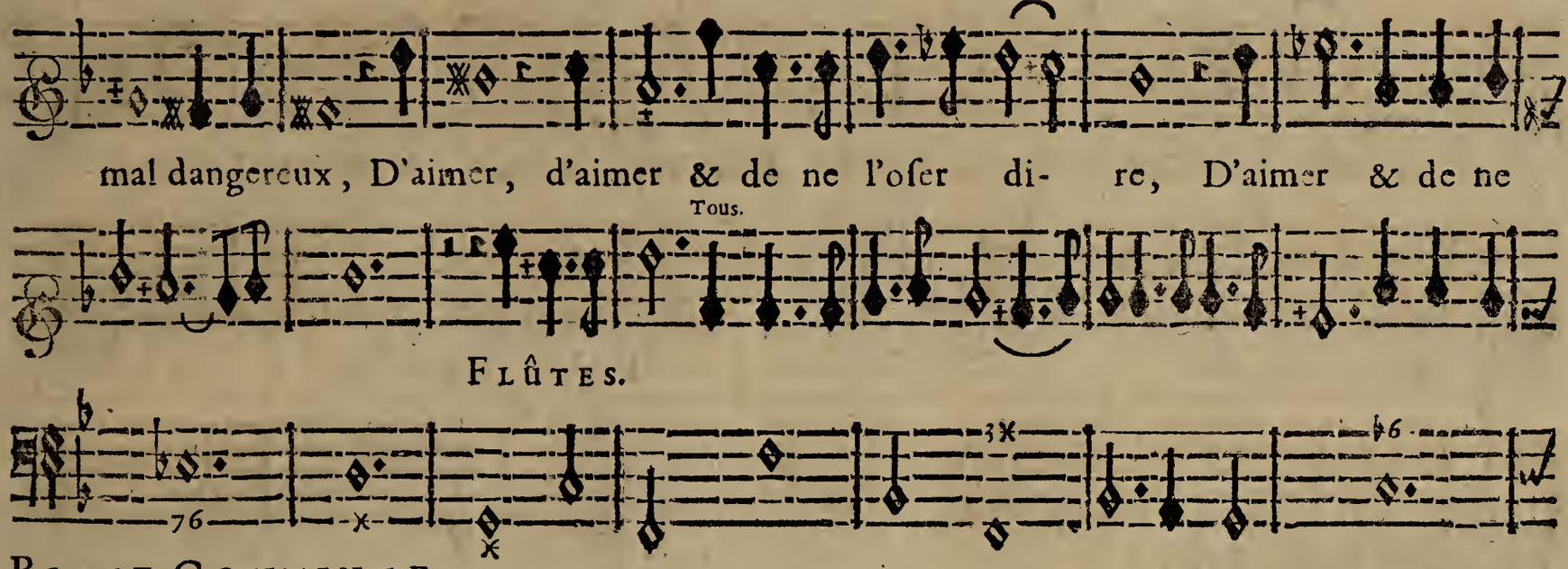
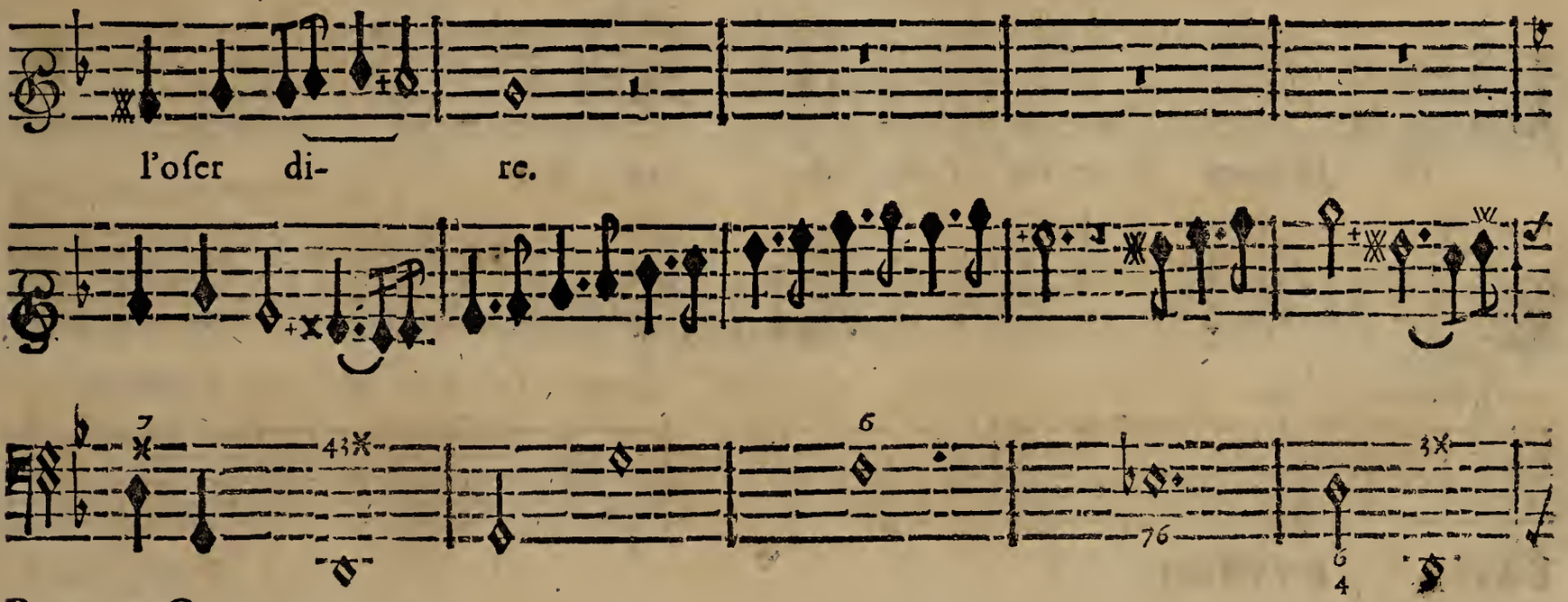
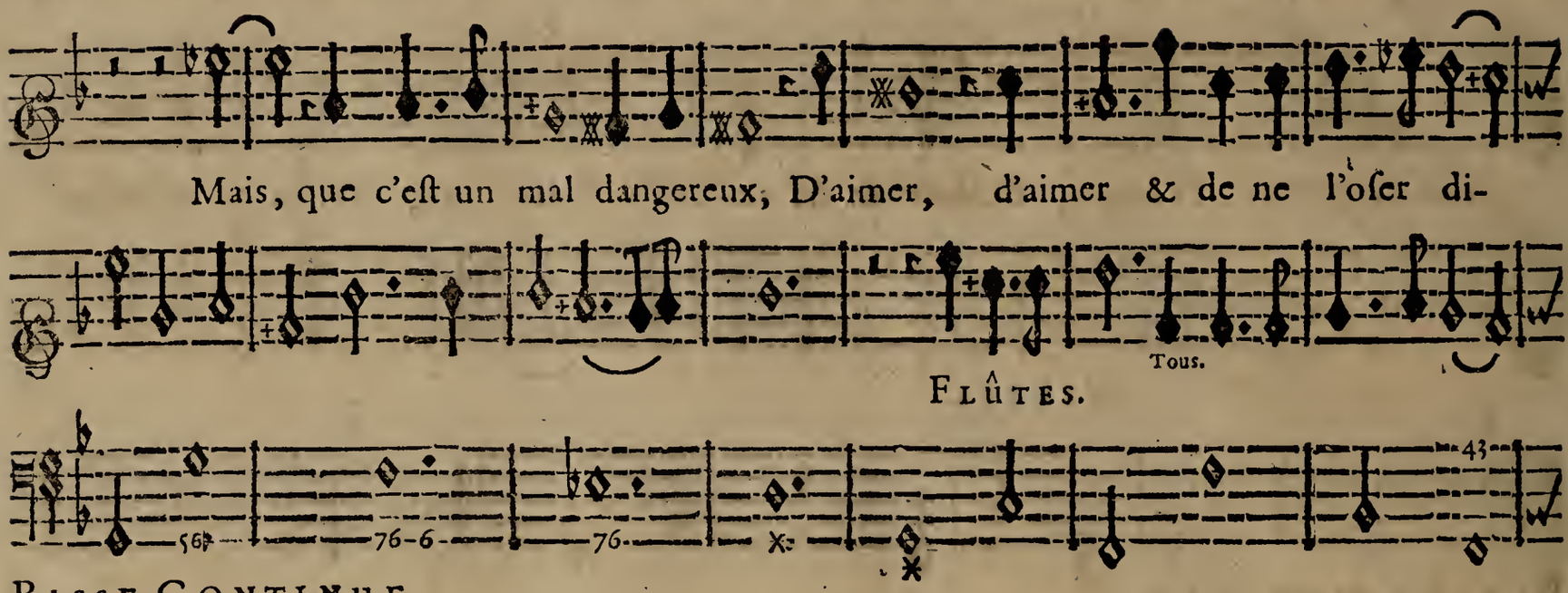
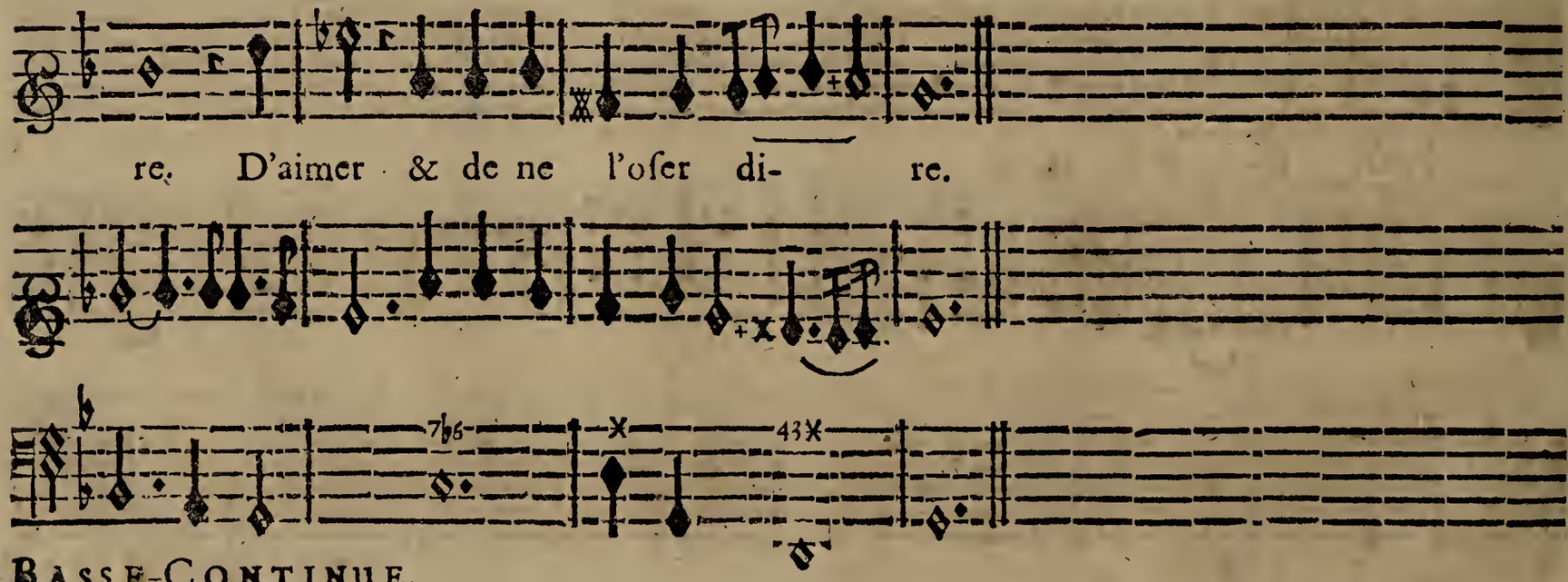

mal dangereux, D'aimer, d'aimer & de ne l'oſer di- re, D'aimer & de ne
Tous.
FLÛTES.
BSASE-CONTINUE.


l'oſer di- re.
BASSE-CONTINUE.


Mais, que c'eſt un mal dangereux, D'aimer, d'aimer & de ne l'oſer di-
Tous.
Flûtes.
Basse-Continue.

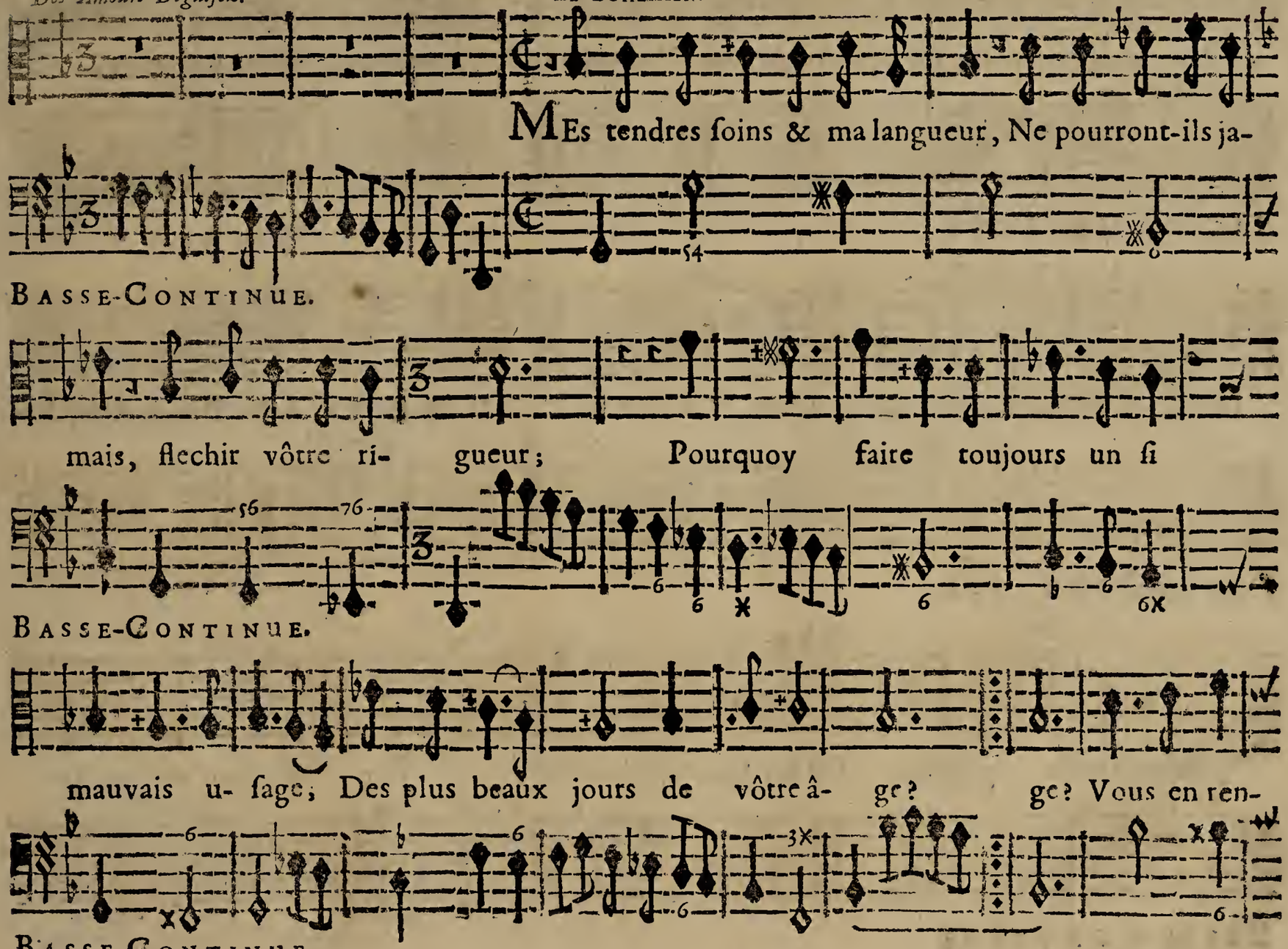

re. D'aimer & de ne l'oſer di- re.
Basse-Continue.

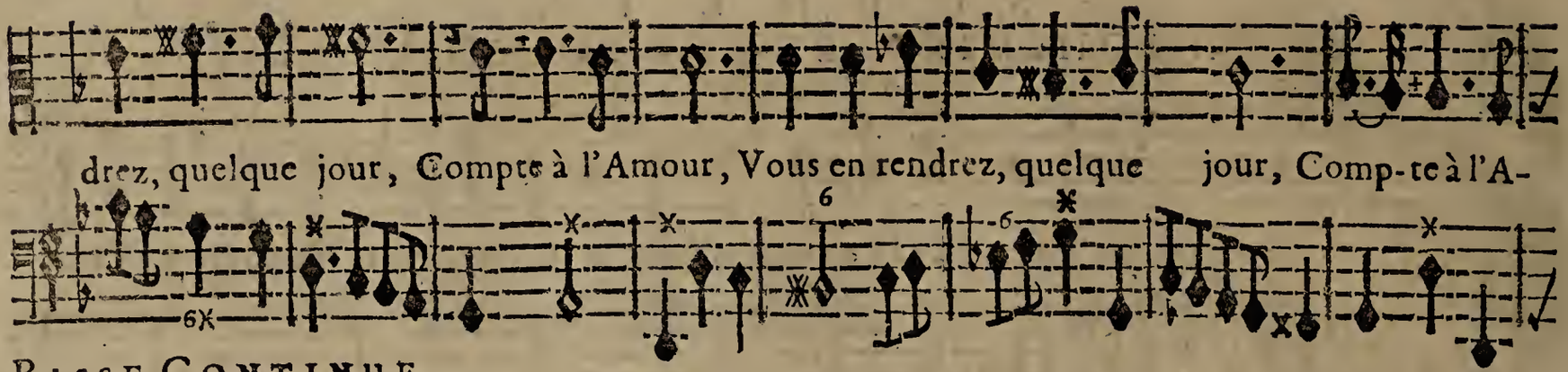
## SCENE II.

### UN BOHEMIEN, ET UNE BOHEMIENNE.

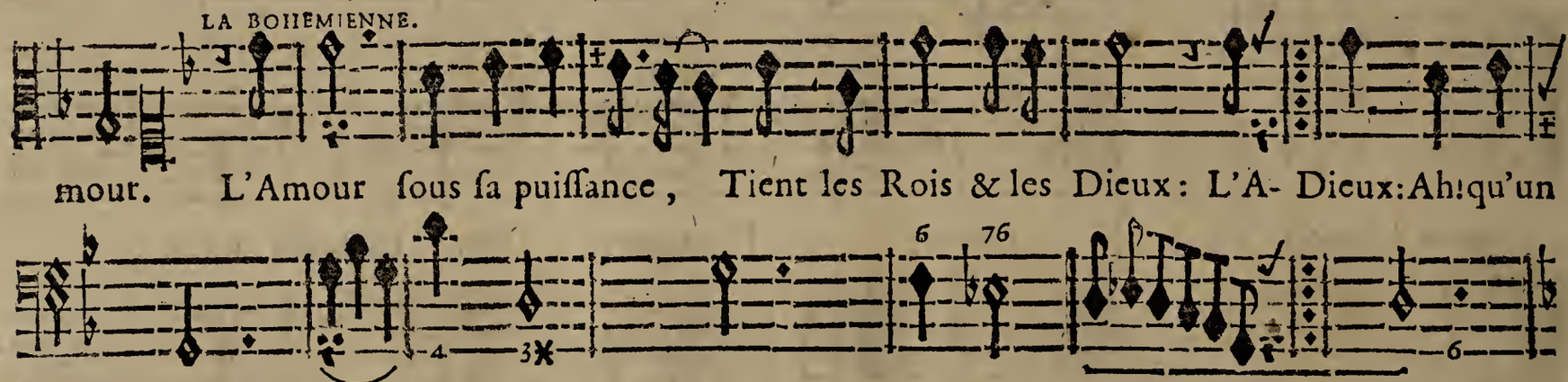
*Des Amours Deguisez.*

LE BOHEMIEN.

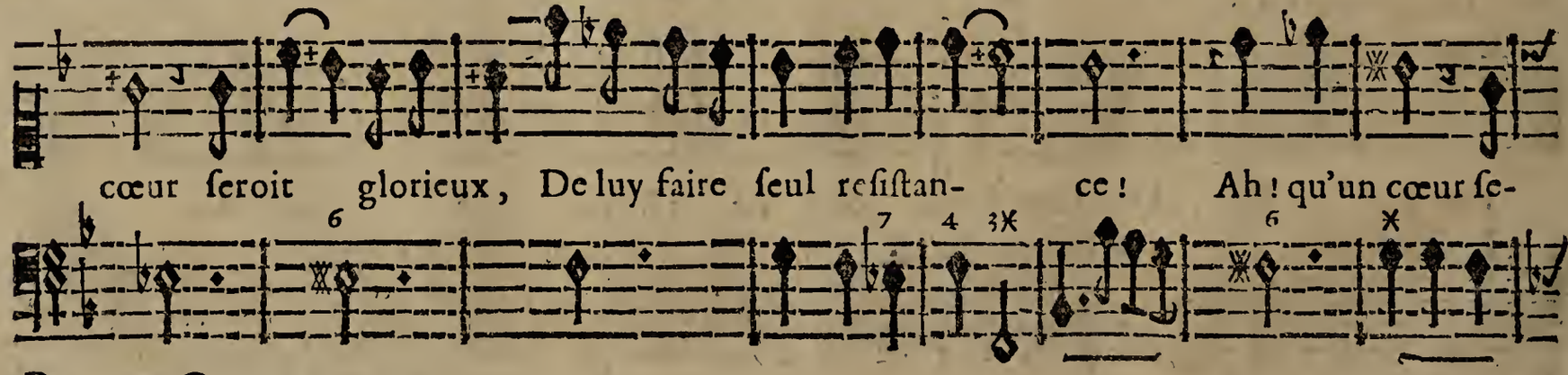





BASSE-CONTINUE.



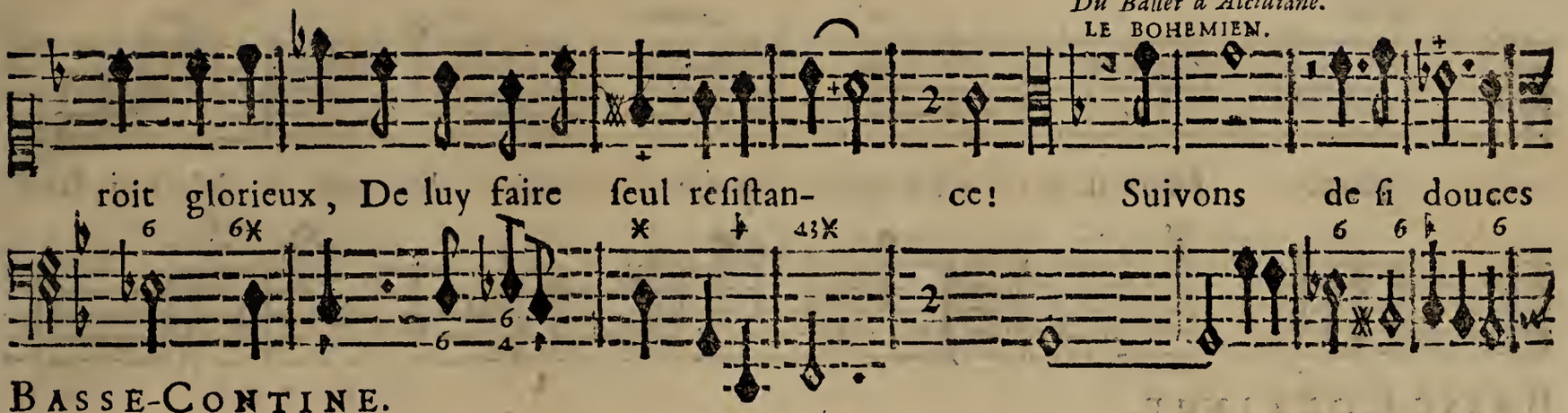

BASSE-CONTINUE.



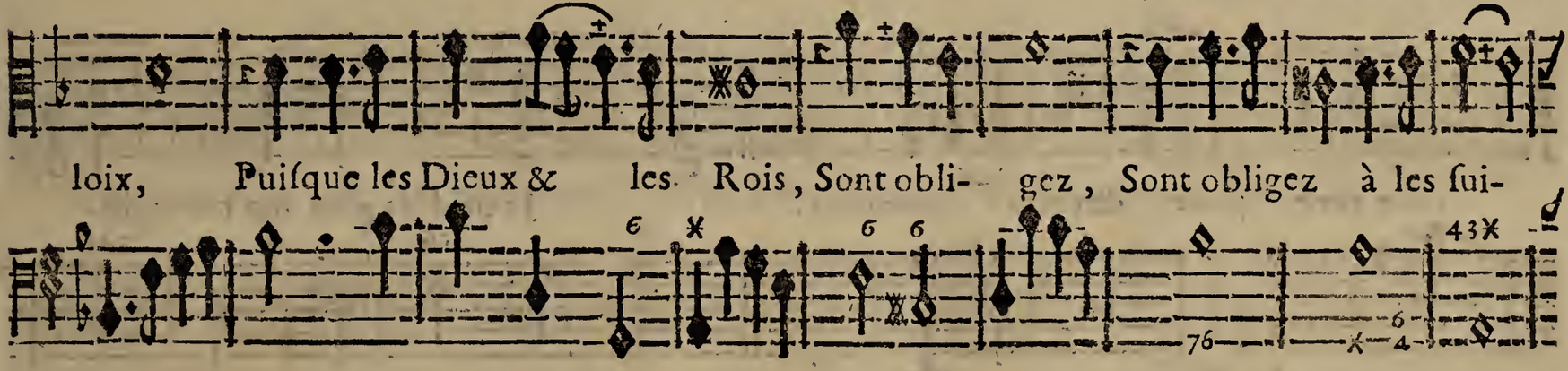

BASSE-CONTINUE.

*Du Ballet d'Alcidiane.*

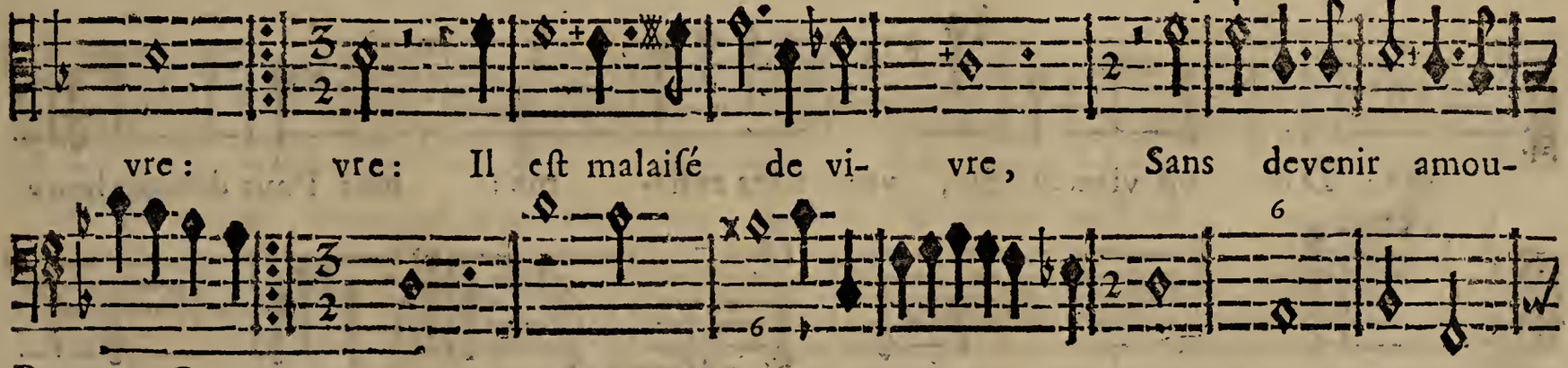
LE BOHEMIEN.



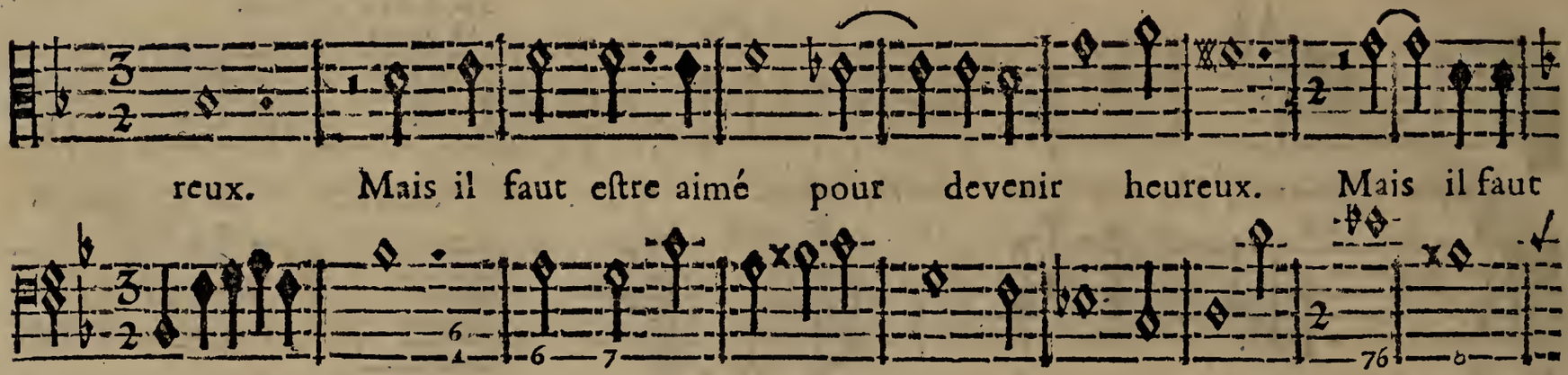

BASSE-CONTINE.



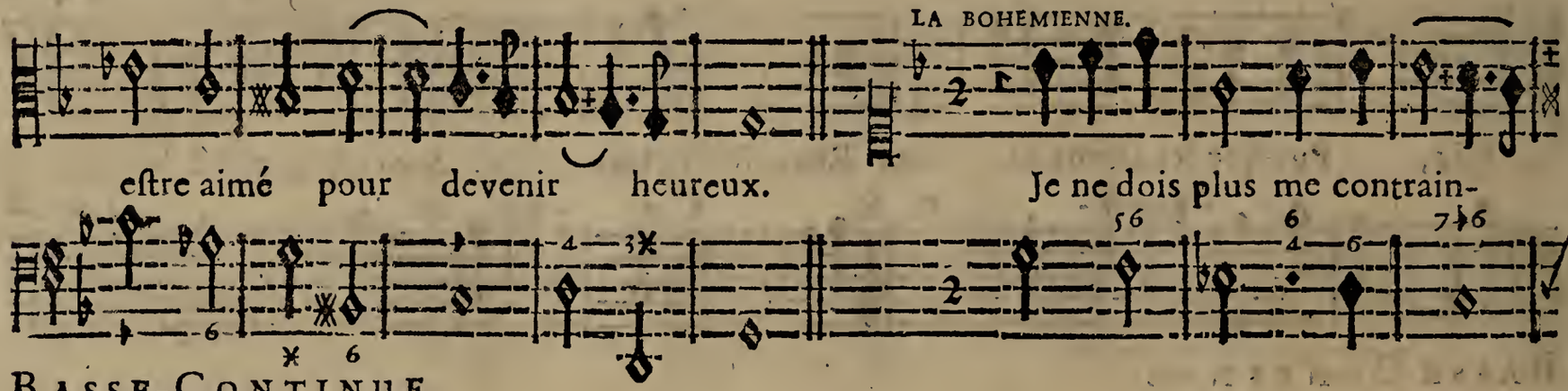

BASSE-CONTINUE.



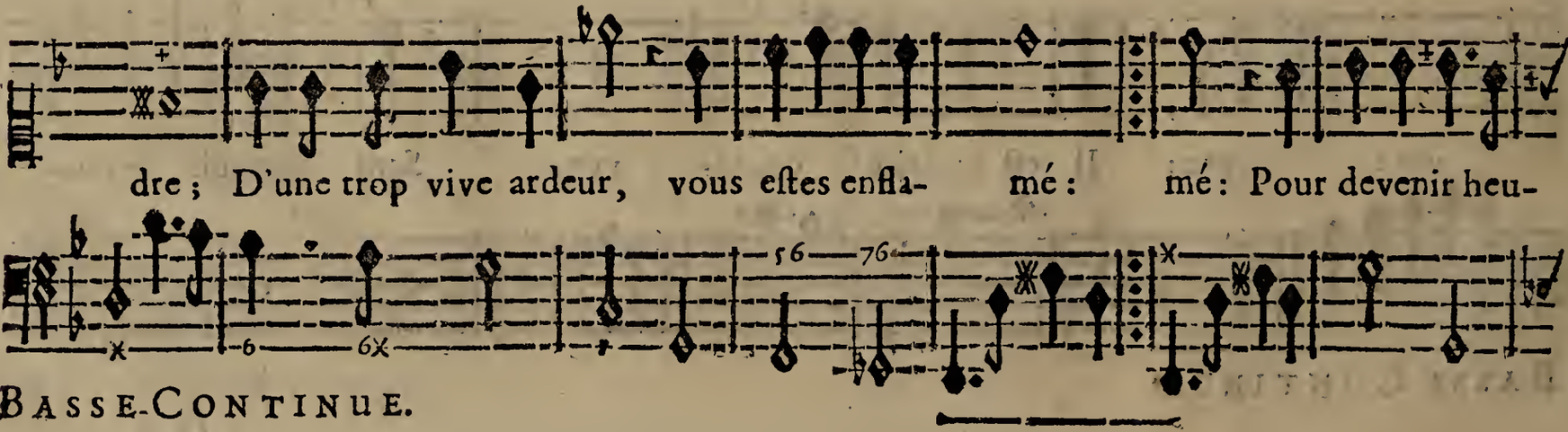

BASSE-CONTINUE.



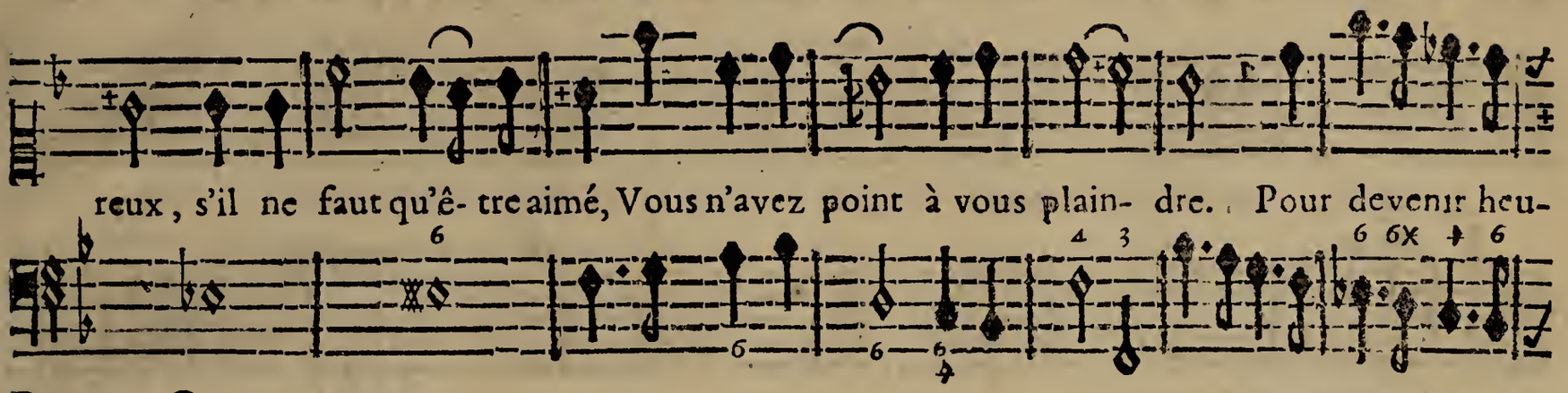

BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE.

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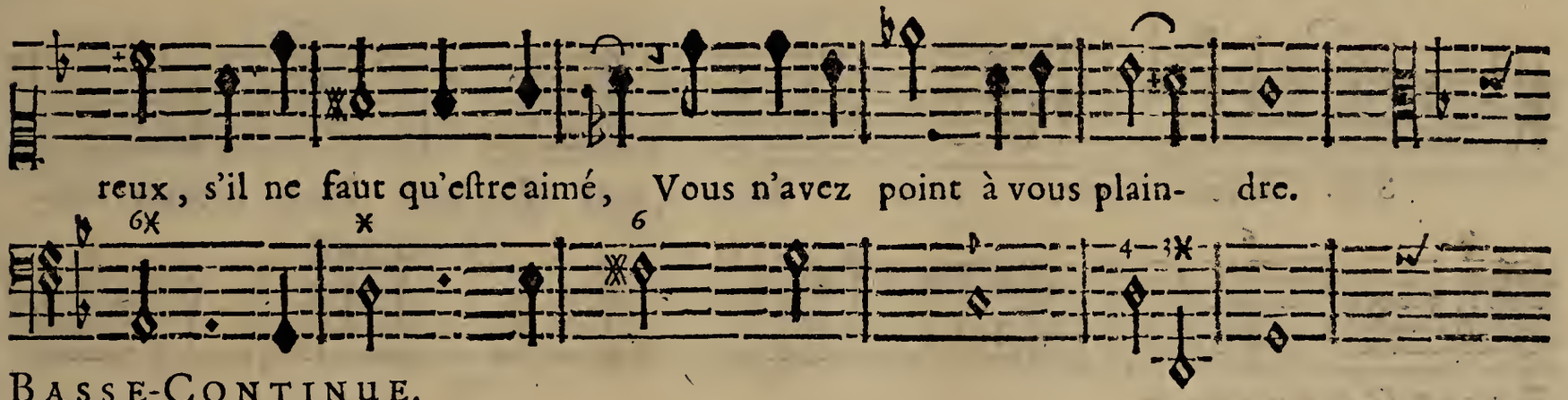
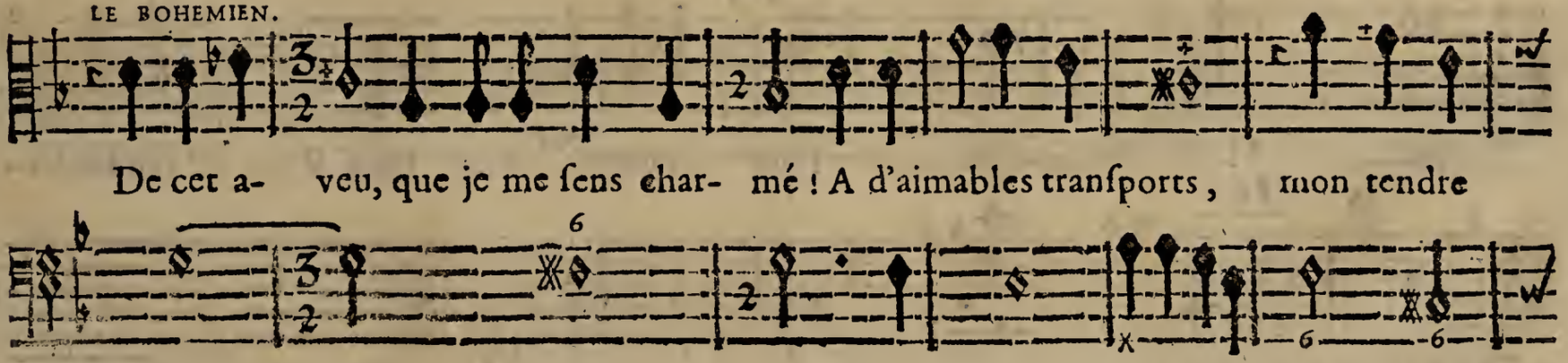
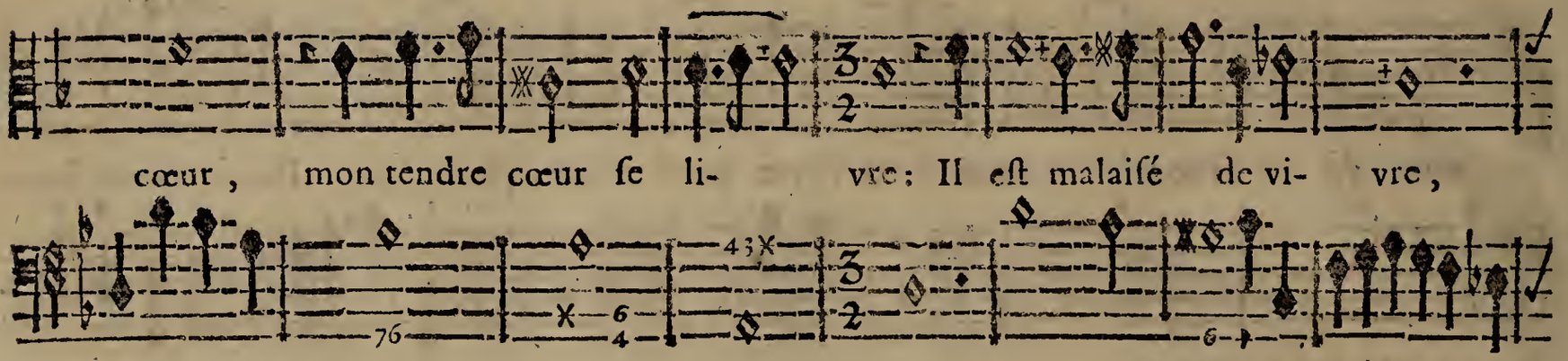


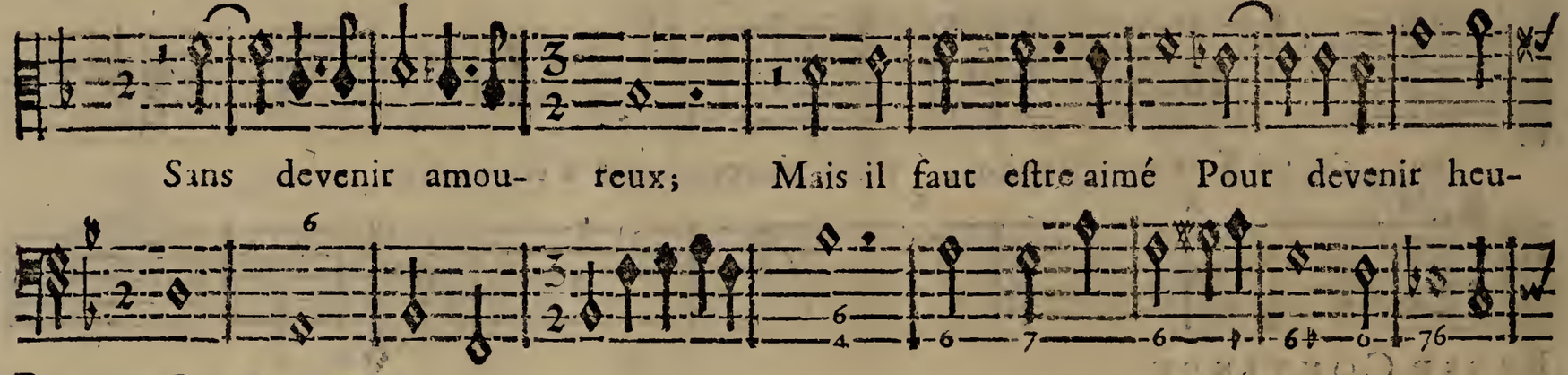

BASSE-CONTINUE.



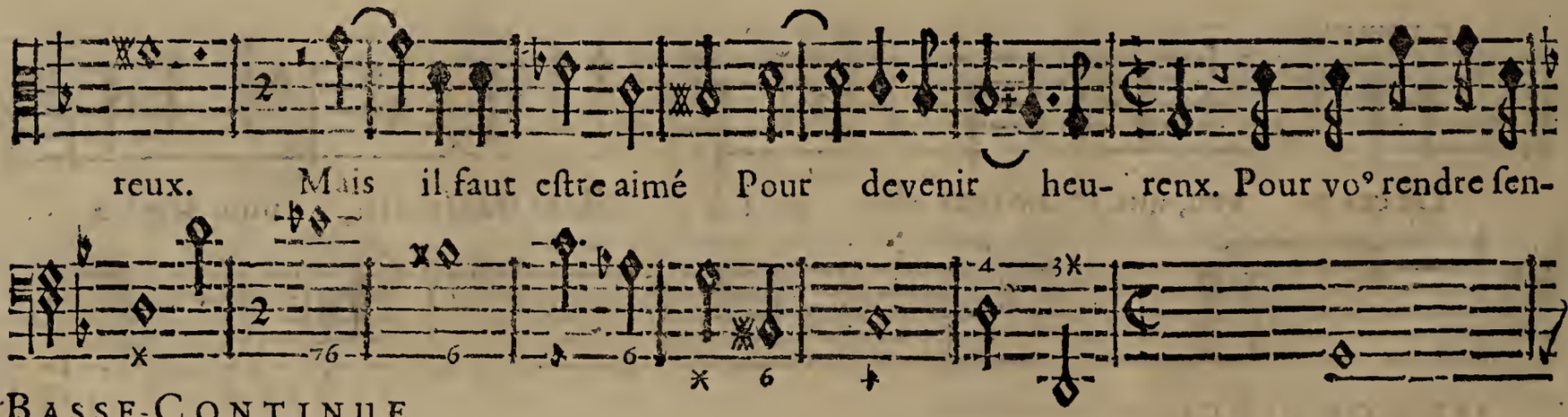

BASSE-CONTINUE.



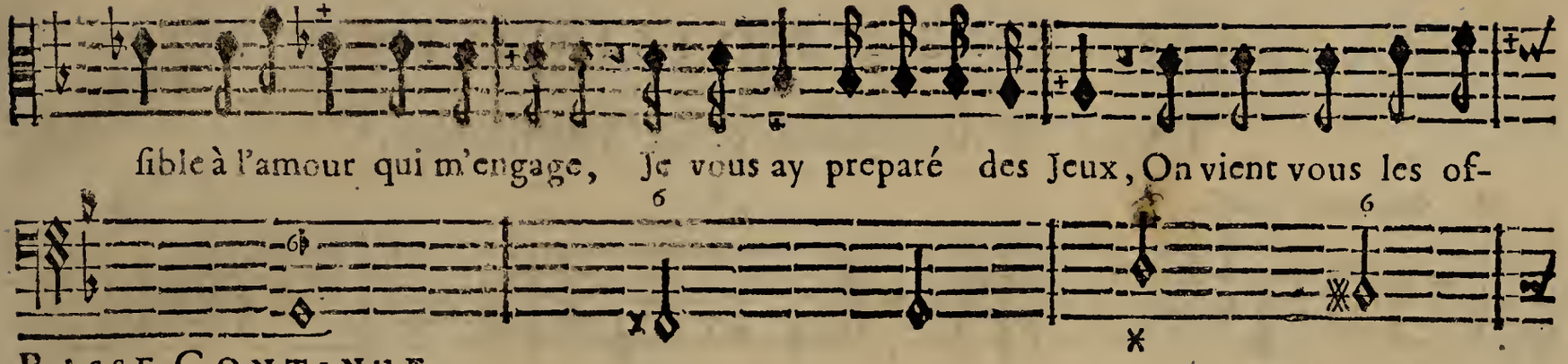

BASSE-CONTINUE.




BASSE-CONTINUE.




BASSE-CONTINUE.



sible à l'amour qui m'engage, Je vous ay preparé des Jeux, On vient vous les of-

BASSE-CONTINUE.

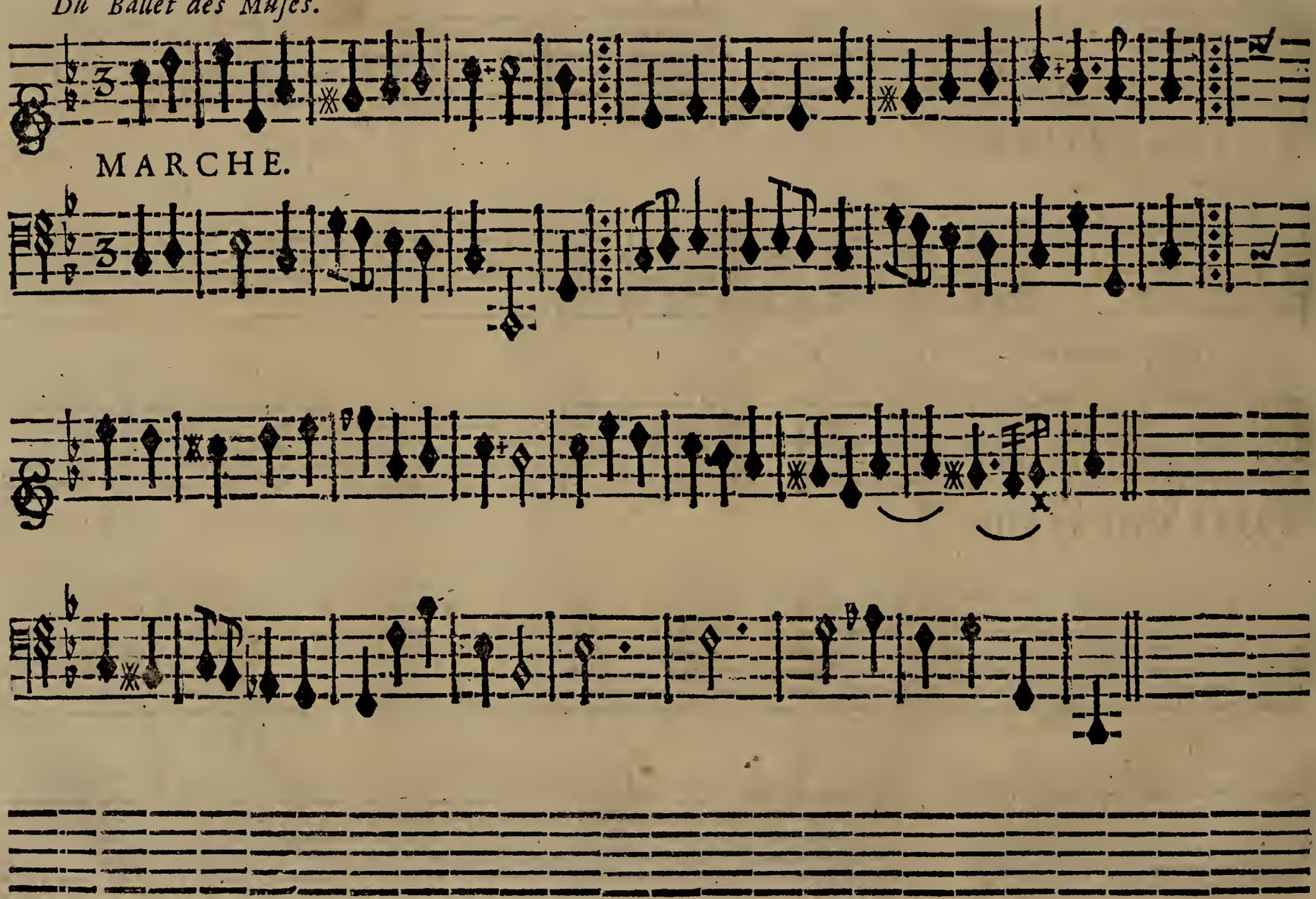
frir, recevez-en l'hom- mage.

BASSE CONTINUE.

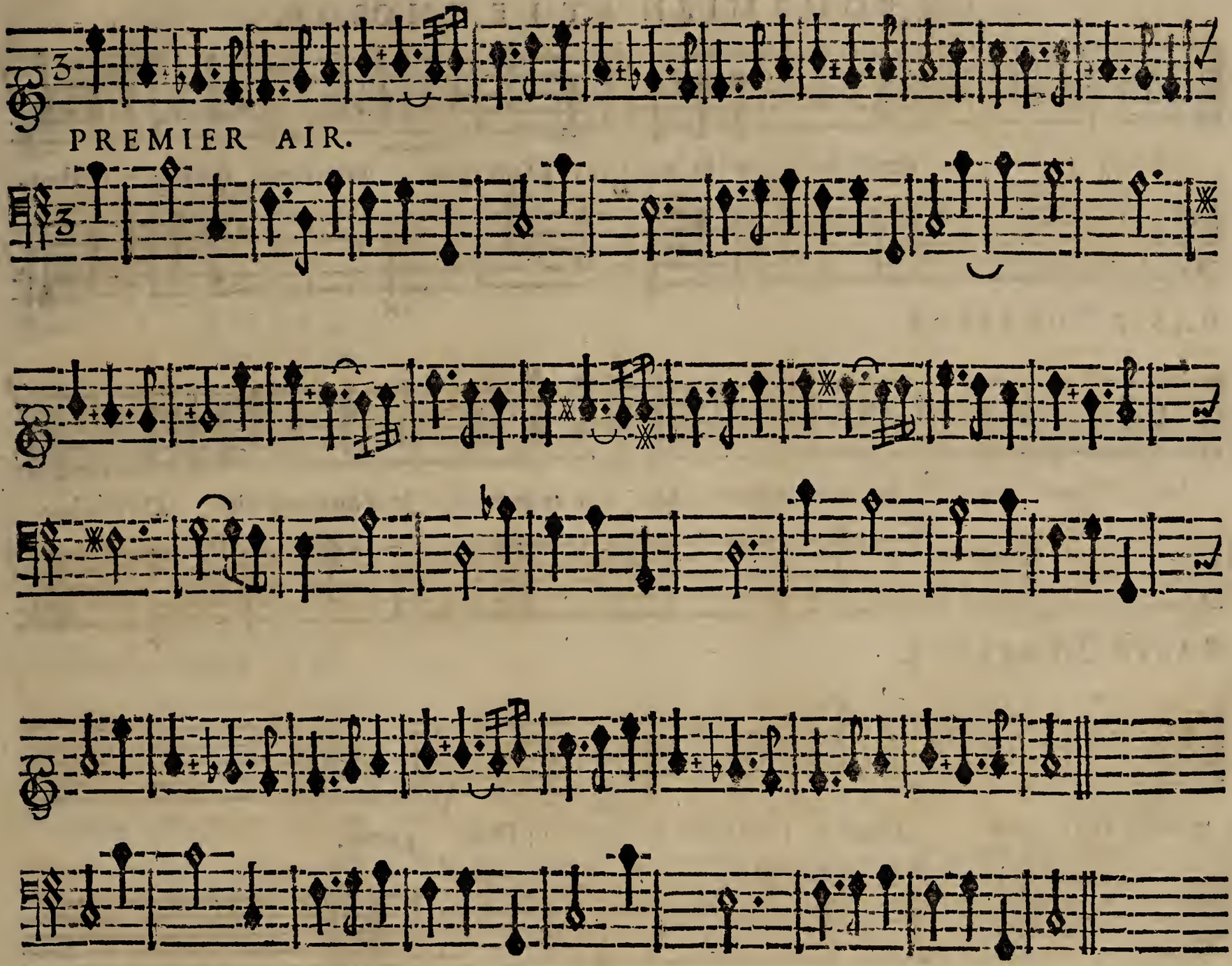
## SCENE TROISIE'ME.

Troupe de Bohemiens & de Bohemiennes.

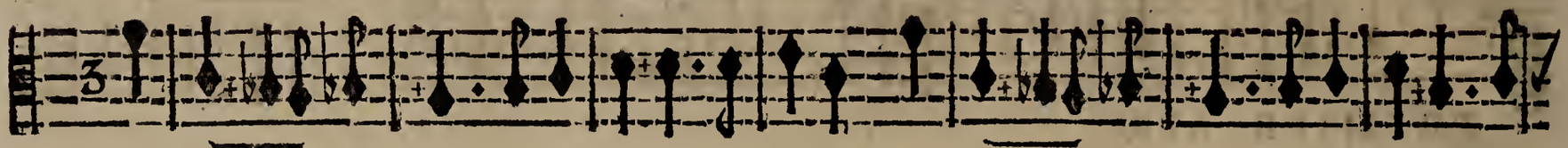
*Du Ballet des Muſes.*



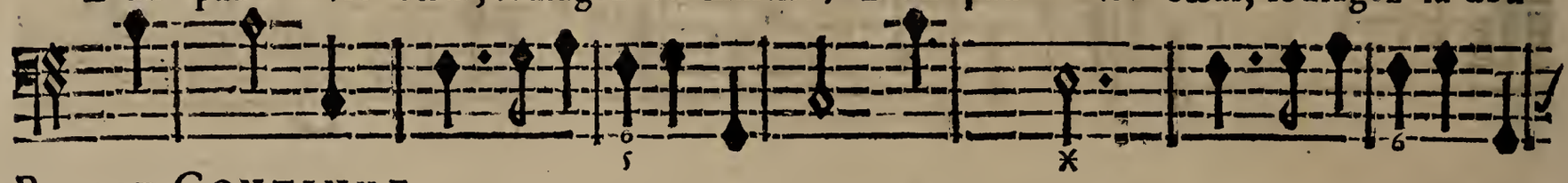
PREMIER AIR.



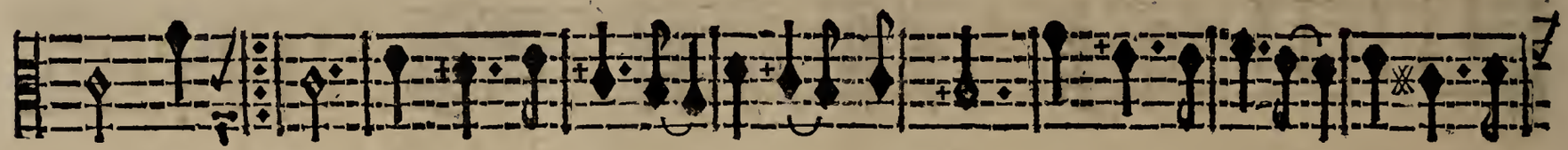
## UN BOHEMIEN ET LE CHOEUR.



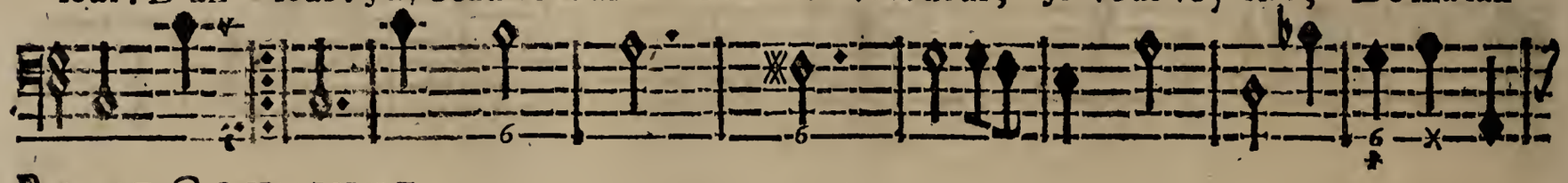
D'un pau- vre cœur, ſoulagez le martire; D'un pau- vre cœur, ſoulagez la dou-



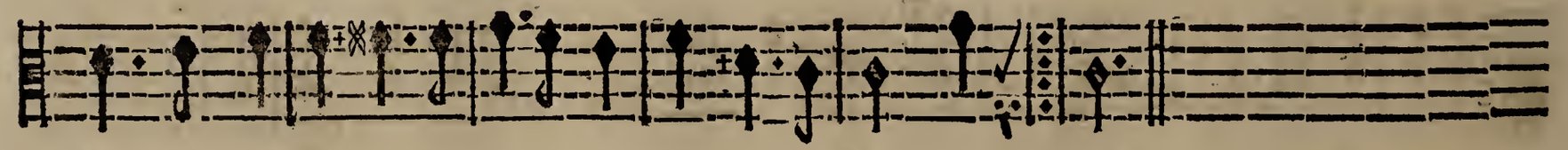
BASSE-CONTINUE.



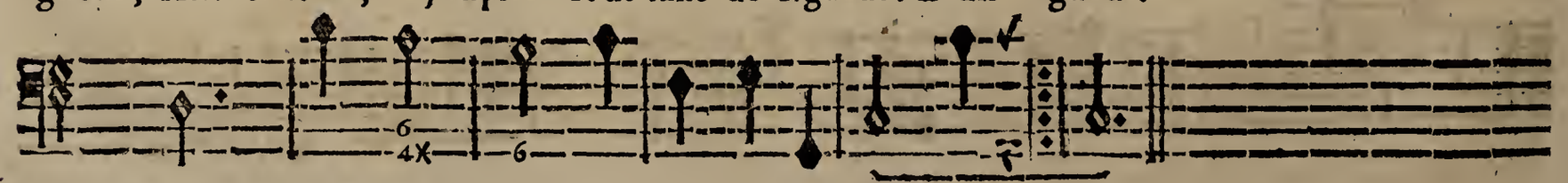
leur: D'un leur: J'ay beau vous dire Ma vi- ve ardeur, Je vous voy rire, De ma lan-



BASSE-CONTINUE.

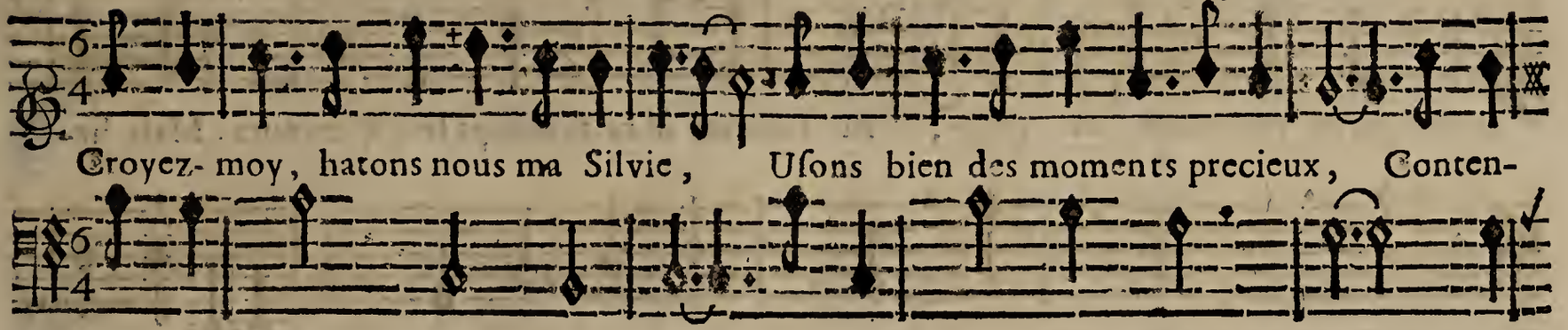


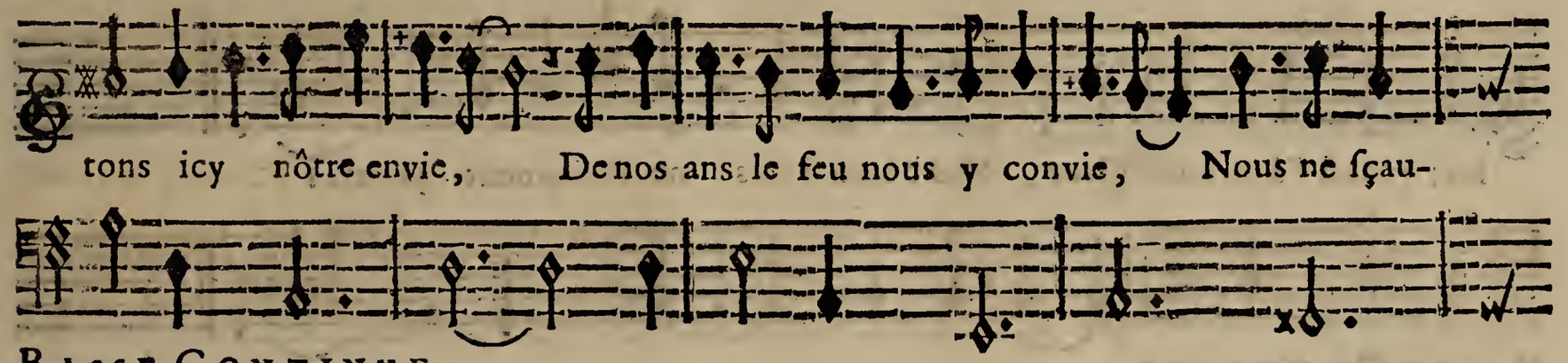
gueur, Ah! cruelle, j'expire ſous tant de rigueur! D'un gueur.

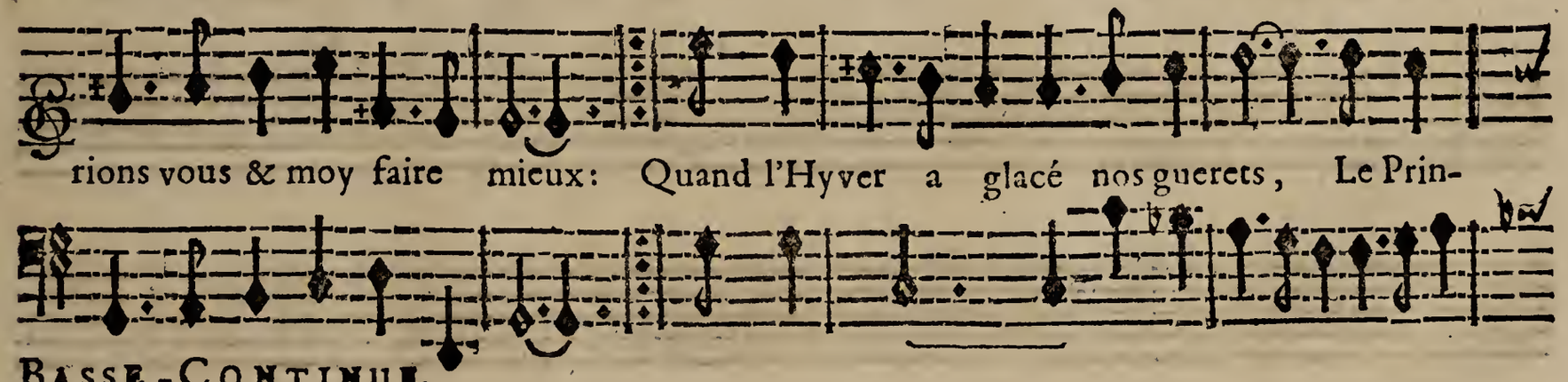


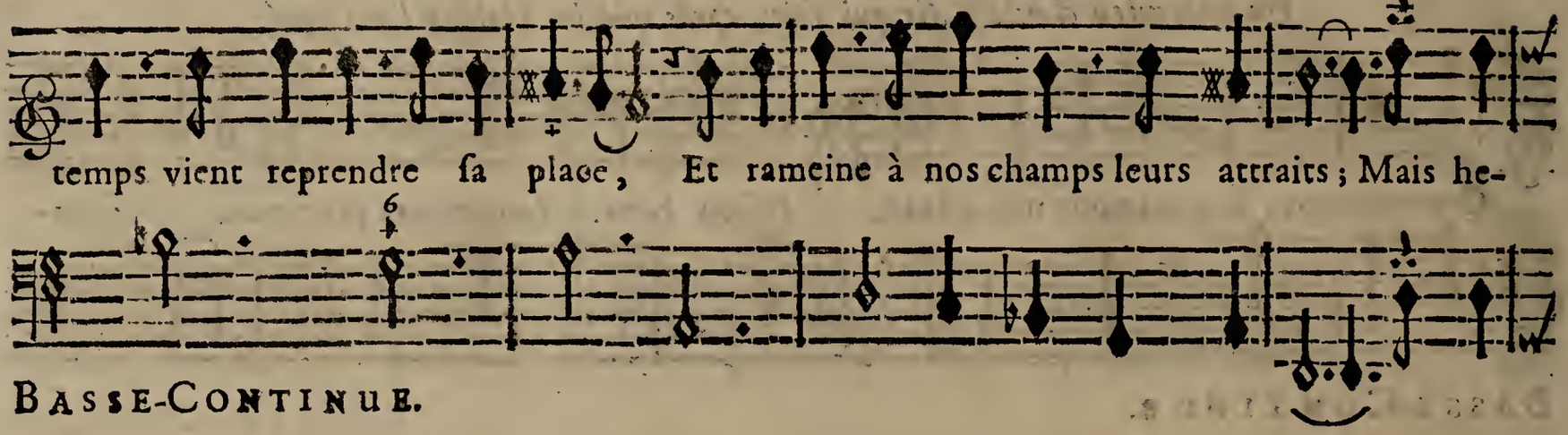
BASSE-CONTINUE.

*Un Bohemien chante l'Air qui ſuit, apres que les Violons l'ont joüé.*



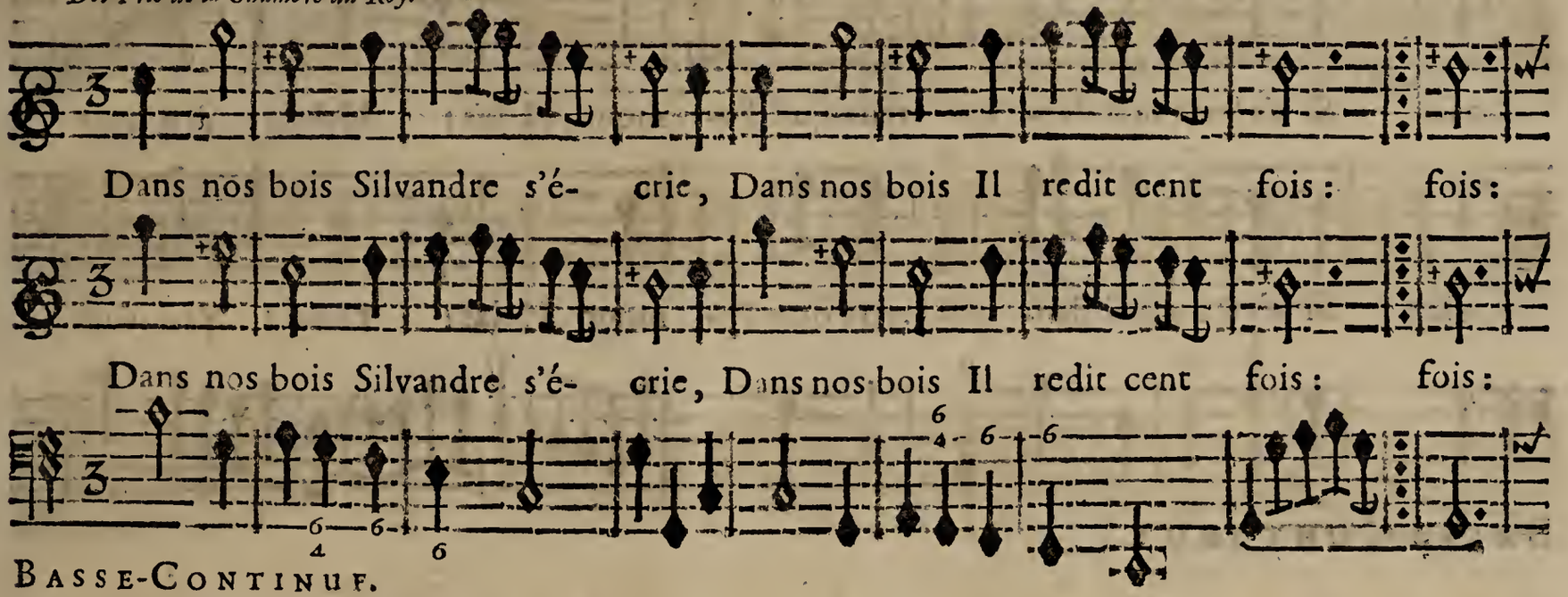



BASSE-CONTINUE.

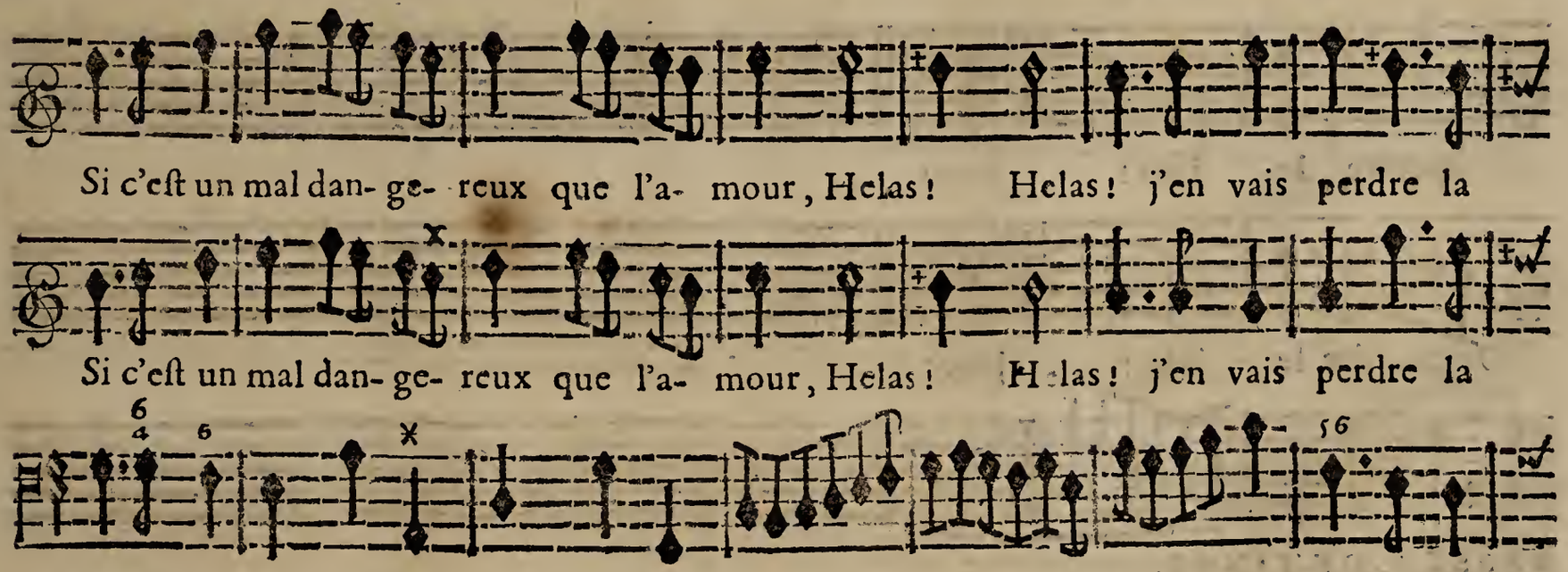
BASSE-CONTINUE.

DEUX BOHEMIENS, aprés que les Haut-Bois ont joüé le Trio qui suit.

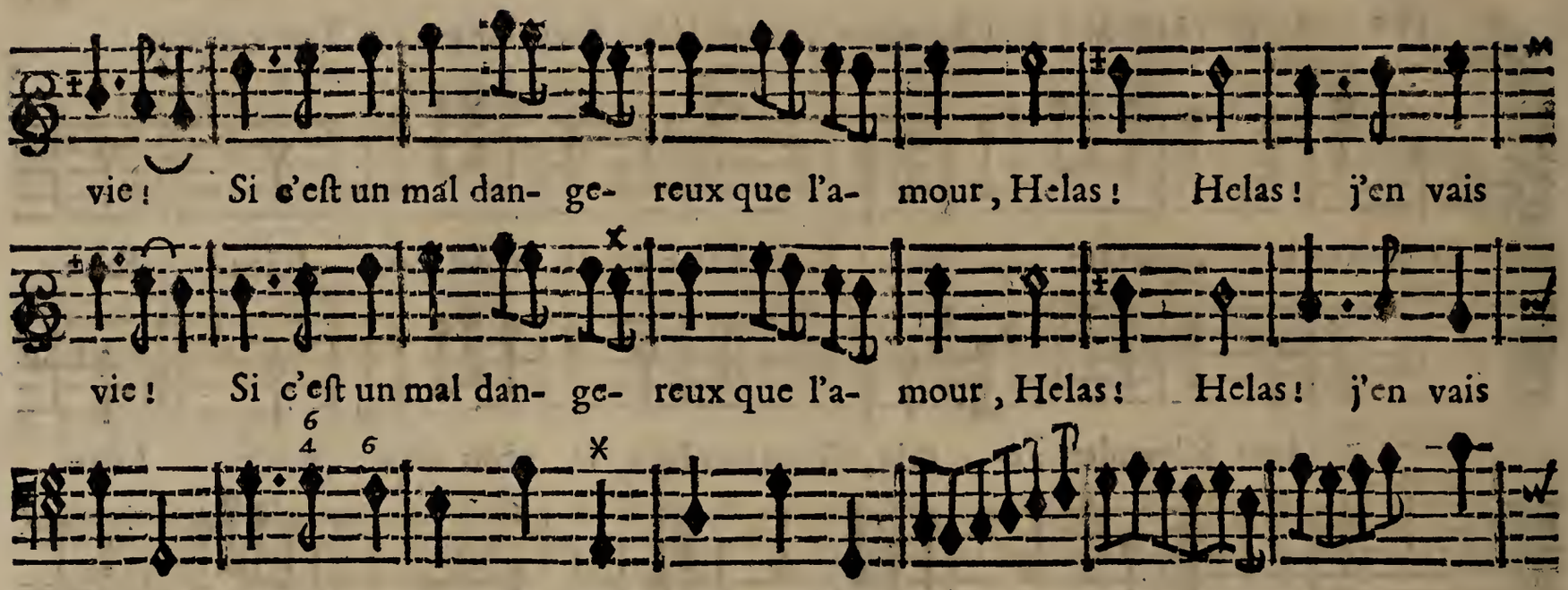
*Des Trio de la Chambre du Roy.*



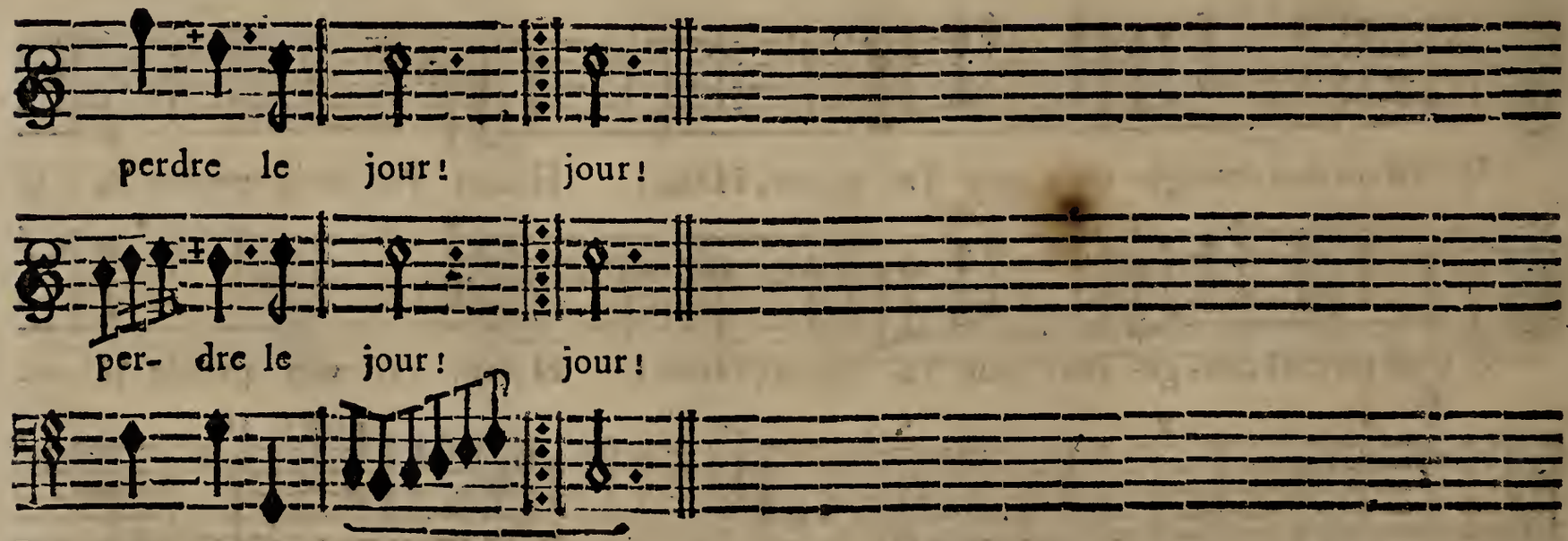

BASSE-CONTINUE.




BASSE-CONTINUE.

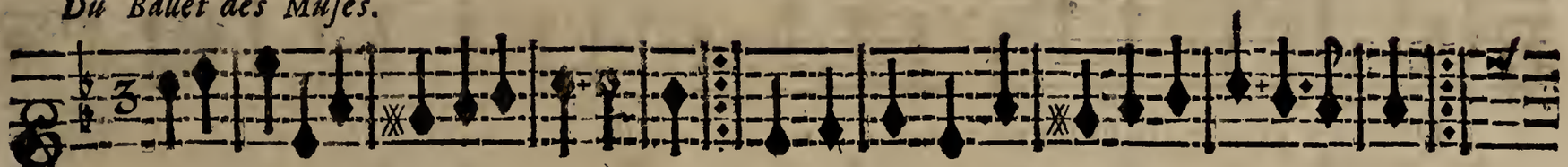



BASSE-CONTINUE.

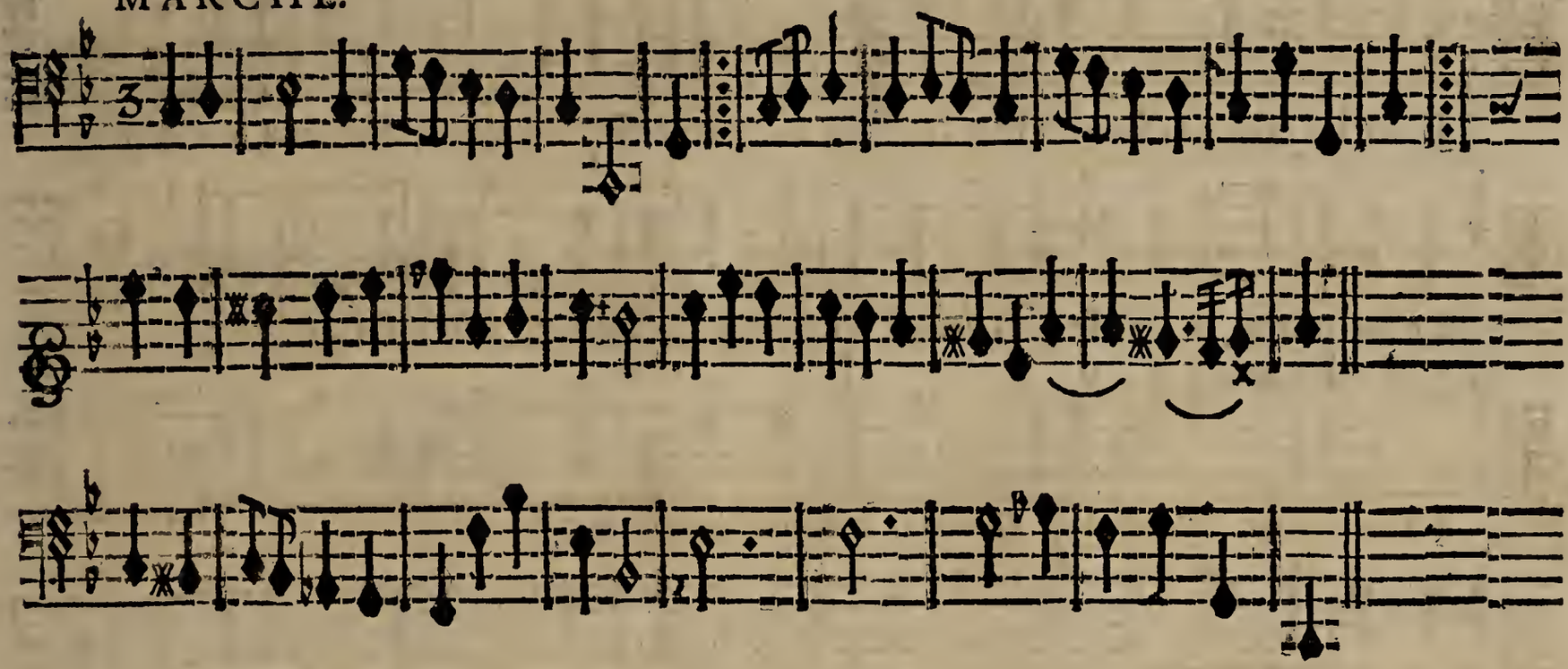



BASSE-CONTINUE.

*Du Ballet des Muſes.*

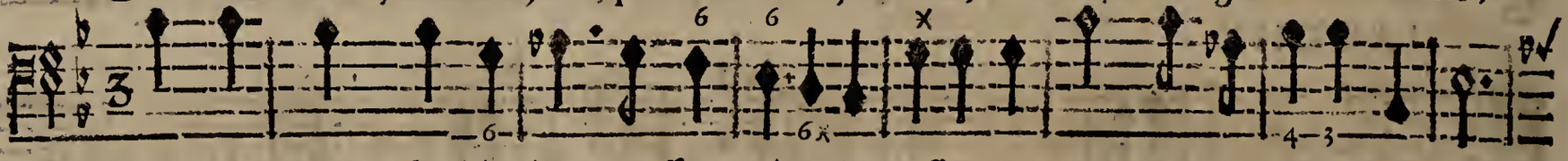


MARCHE.



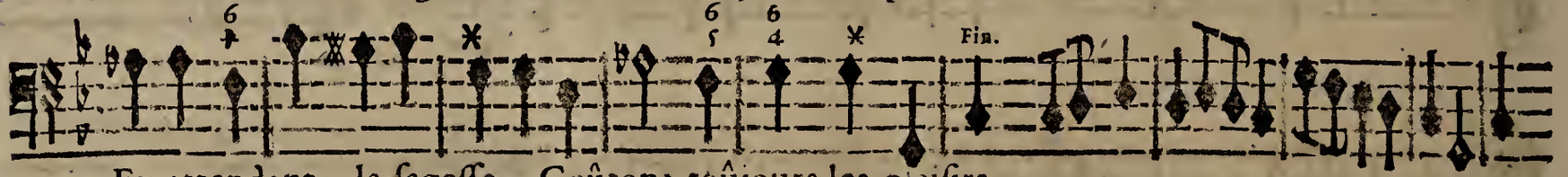
CHOEUR.

Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;

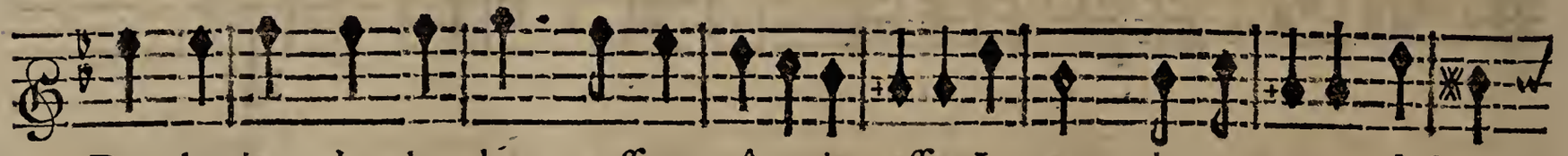


Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;

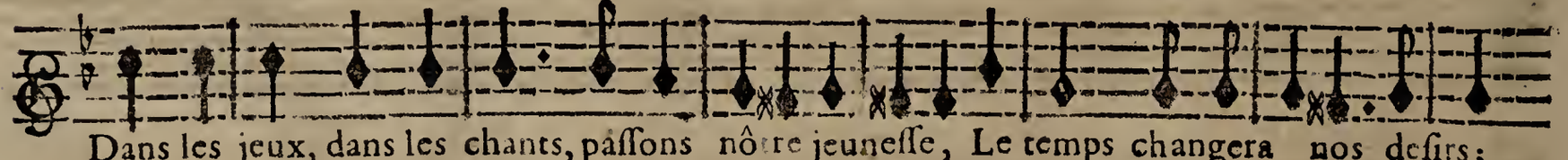
En attendant la ſageſſe, Goûtons toûjours les plaiſirs. VIOLONS.



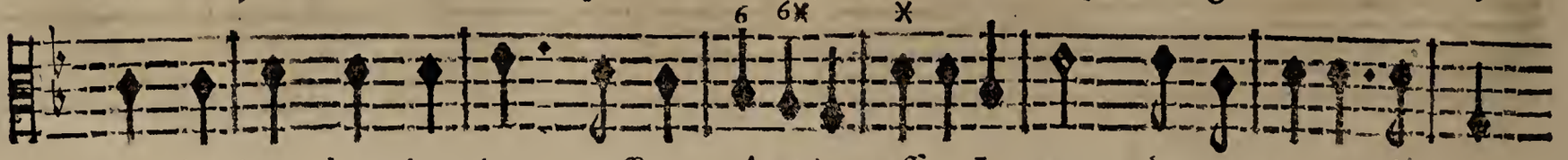
En attendant la ſageſſe, Goûtons toûjours les plaiſirs.



Dans les jeux, dans les chants, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;

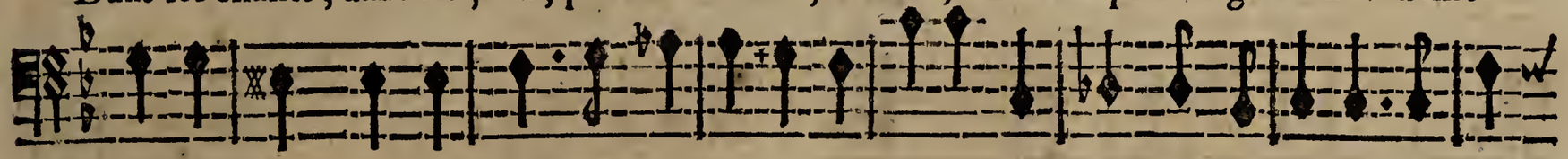


Dans les jeux, dans les chants, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;



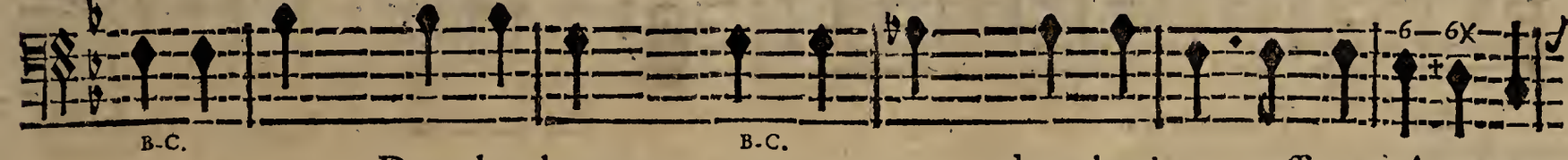
Dans les jeux, dans les chants, paſſons nôtre jeuneſſe, Le temps changera nos deſirs;

Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs.



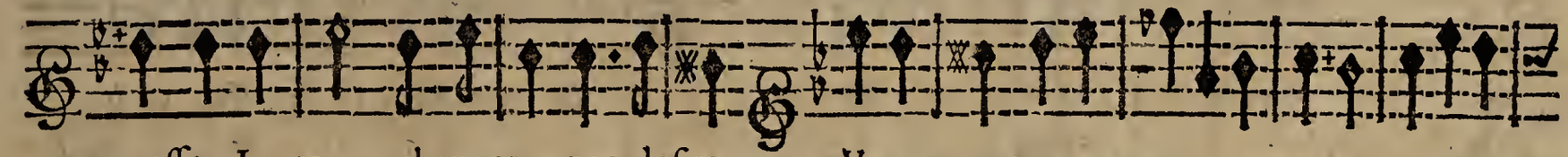
Dans les chants, dans les jeux, paſſons nôtre jeuneſſe, Le temps changera nos deſirs.

VIOLONS. Dans les chants, VIOLONS. dans les jeux, paſſons nôtre jeu-



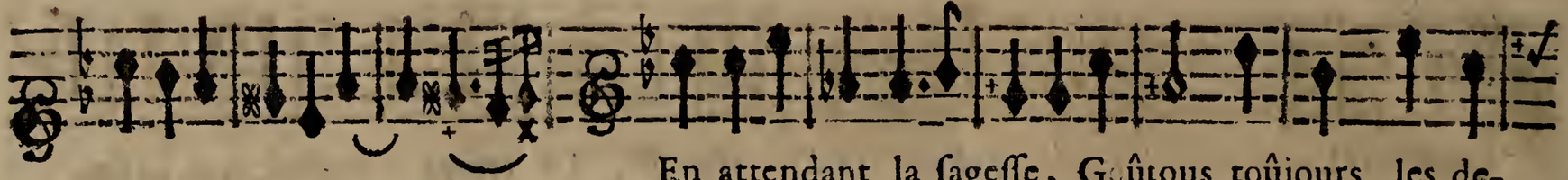
B.C. B.C.

Dans les chants, dans les jeux, paſſons nôtre jeu-



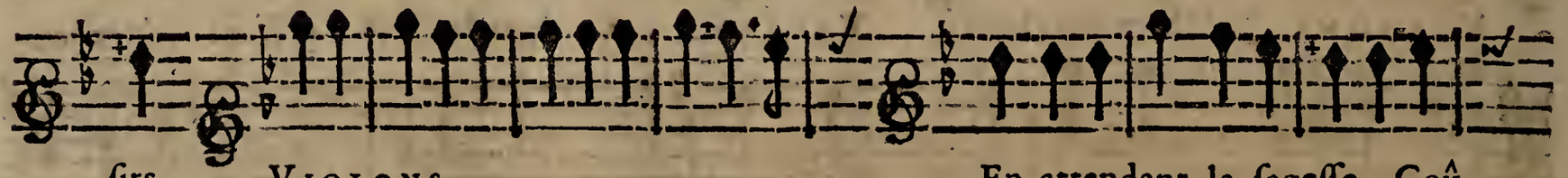
neſſe, Le temps changera nos deſirs. VIOLONS.

neſſe, Le temps changera nos deſirs. BASSE-CONTINUE.

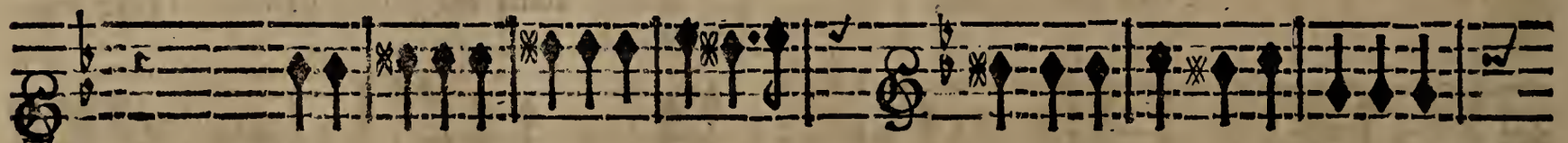


En attendant la ſageſſe, Goûtous toûjours les de-

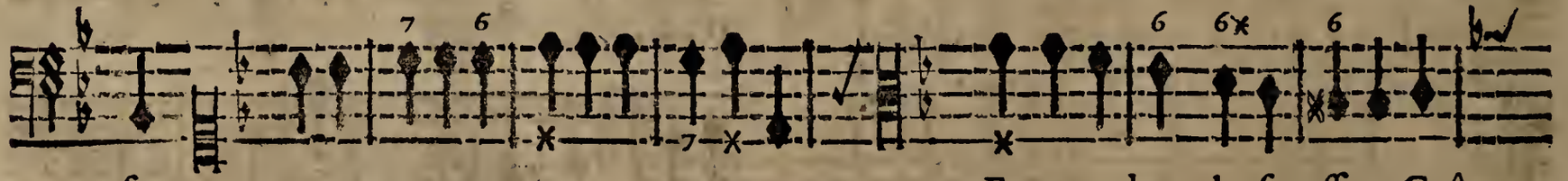
En attendant la ſageſſe, Goûtons toûjours les de-



ſirs. VIOLONS. En attendant la ſageſſe, Goû-

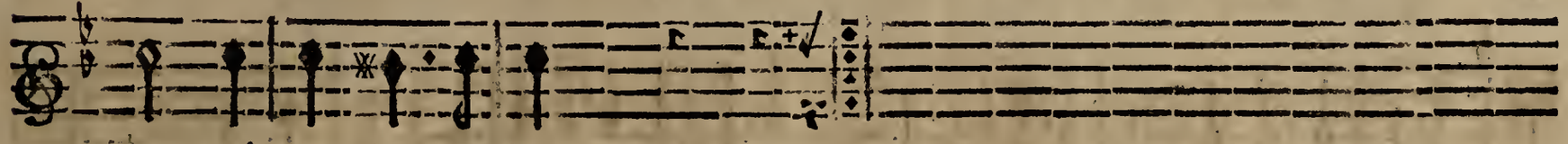


VIOLONS. En attendant la ſageſſe, Goû-



ſirs. En attendant la ſageſſe, Goû-

tons toûjours les plaiſirs. Dans les chants, &c *page 120. juſques au mot fin.*

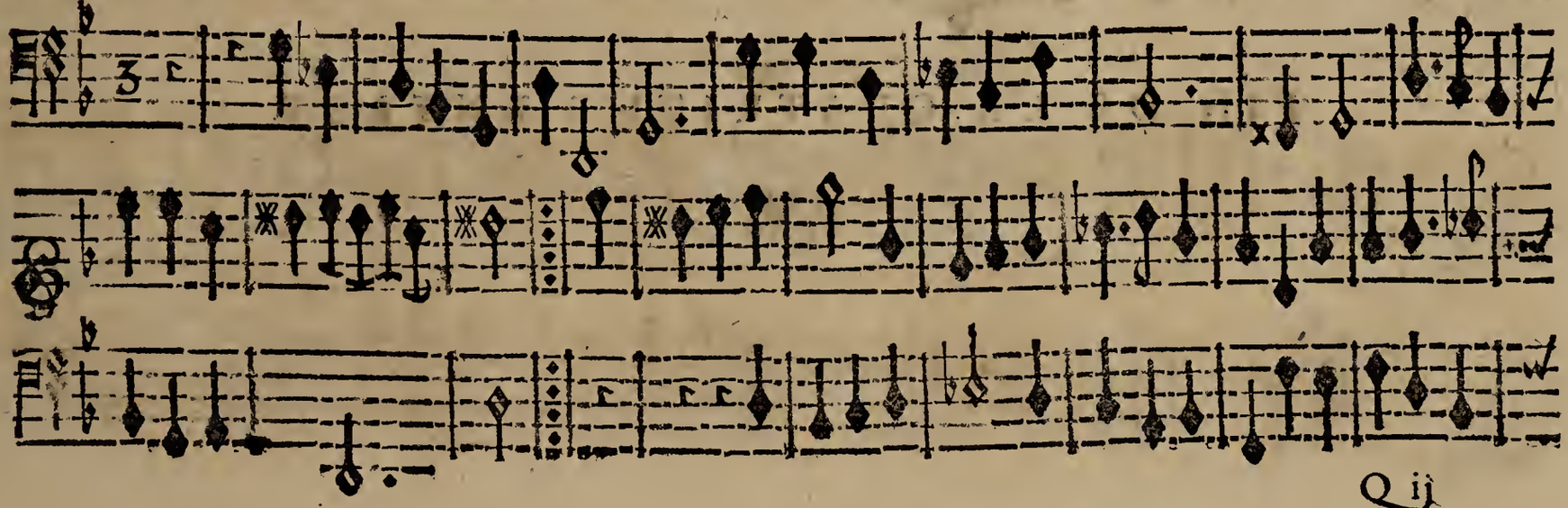


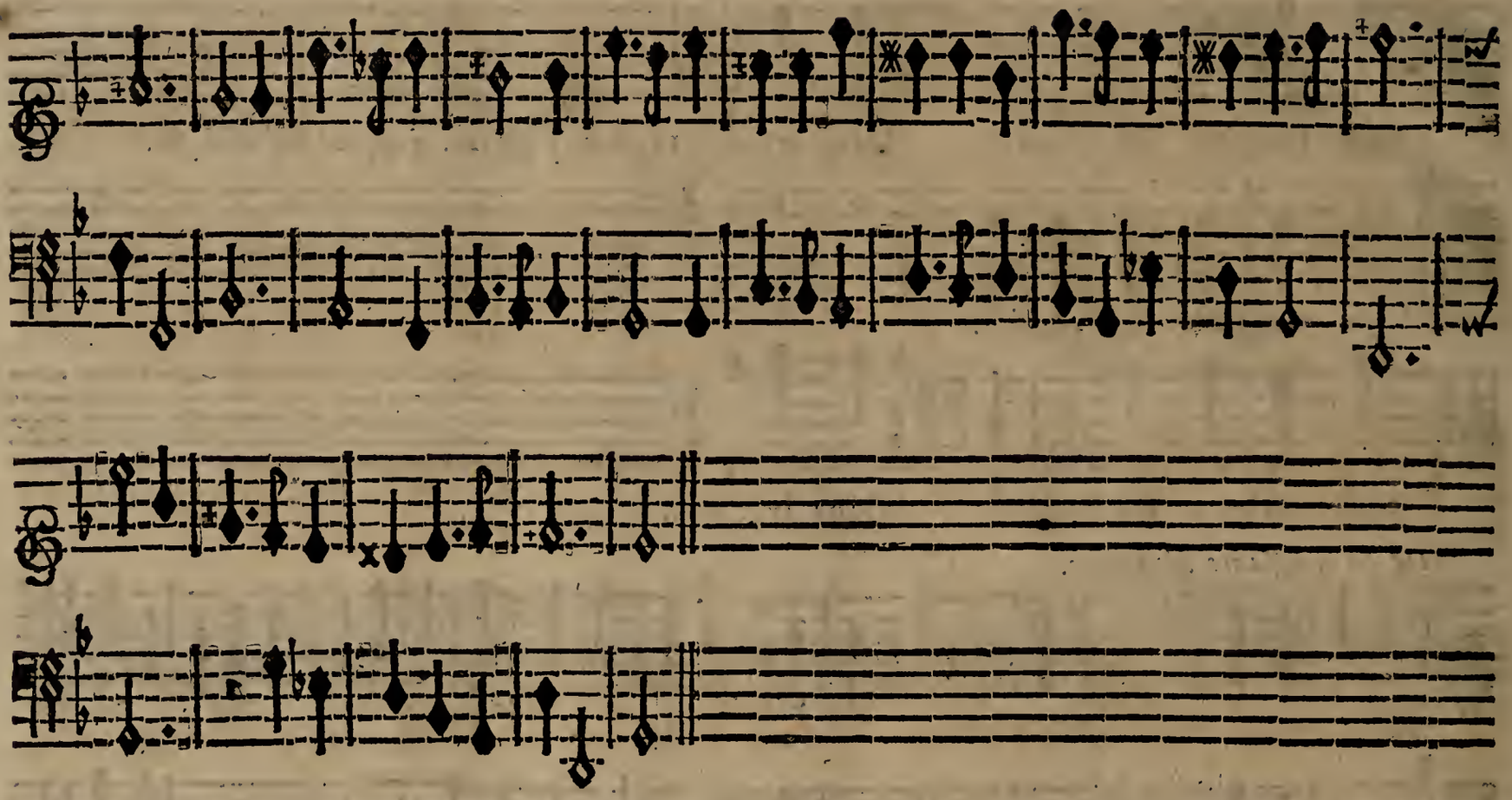
tons toûjours les plaiſirs.

tons toûjours les plaiſirs. Dans les, &c.

*De la Naiſſance de Venus.*

AIR.





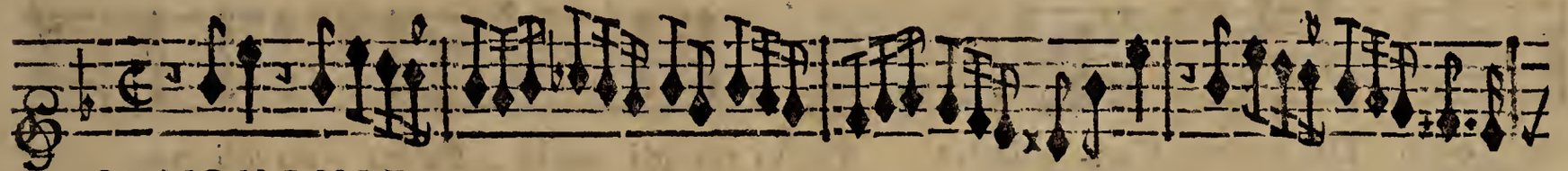
FIN DE LA QUATRIE'ME ENTRE'E.

# CINQUIE'ME ENTRE'E.

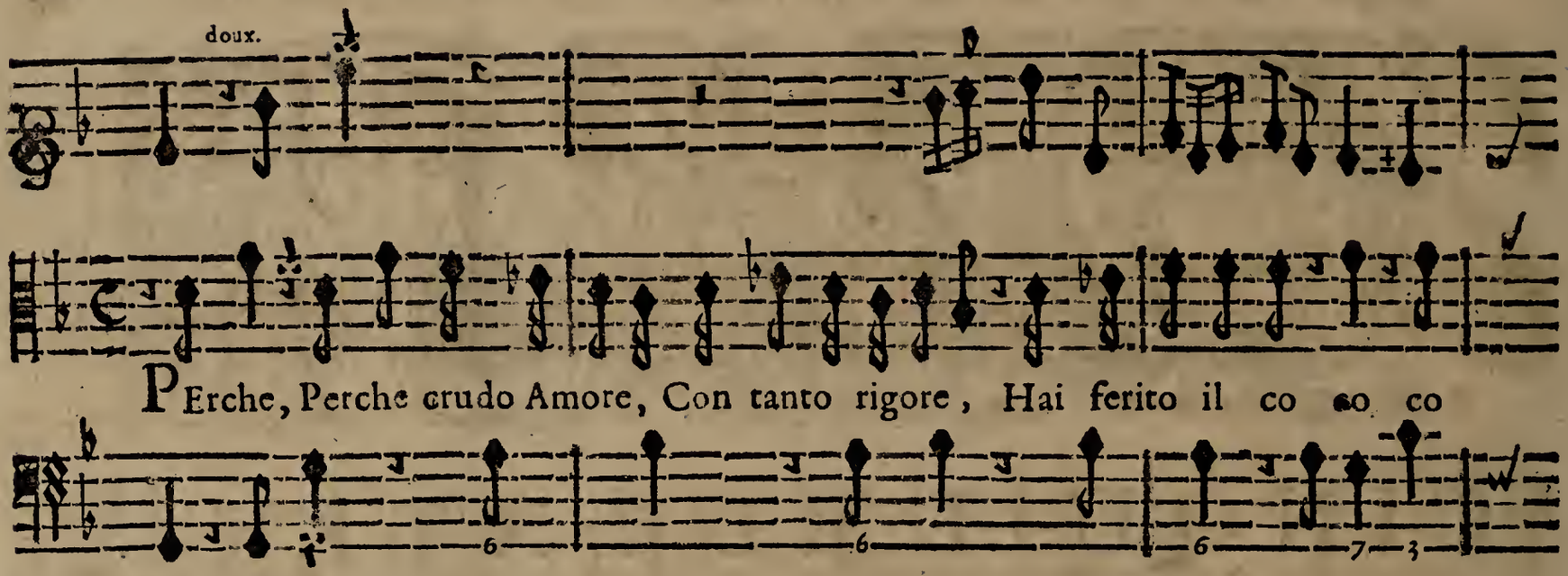
## *CARISELLI.*

## SCENE PREMIERE.

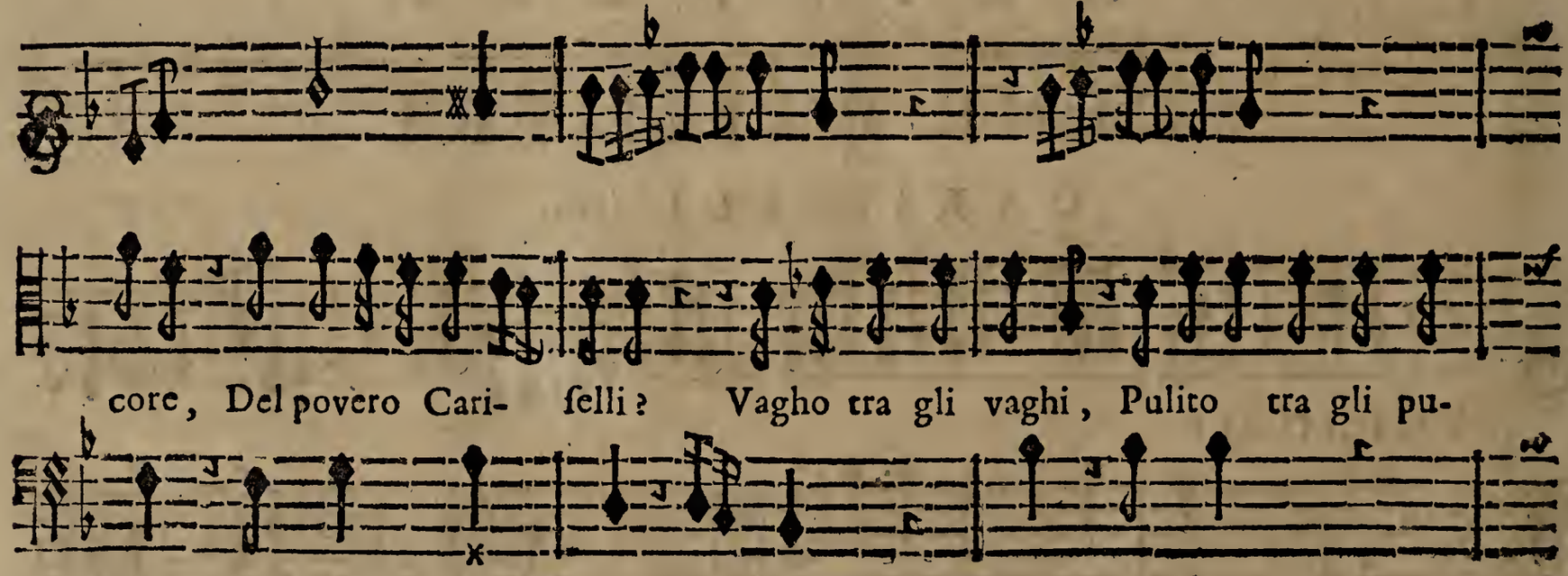
CARISELLI seul.



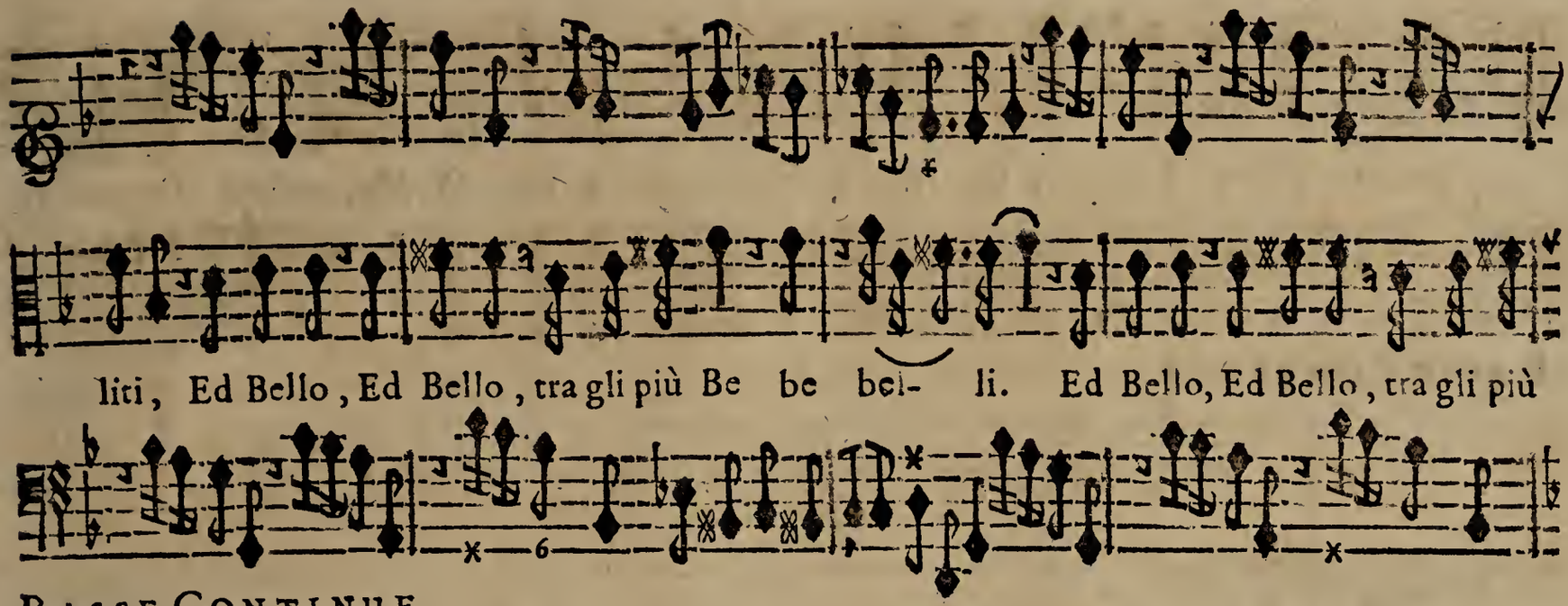
SYMPHONIE.



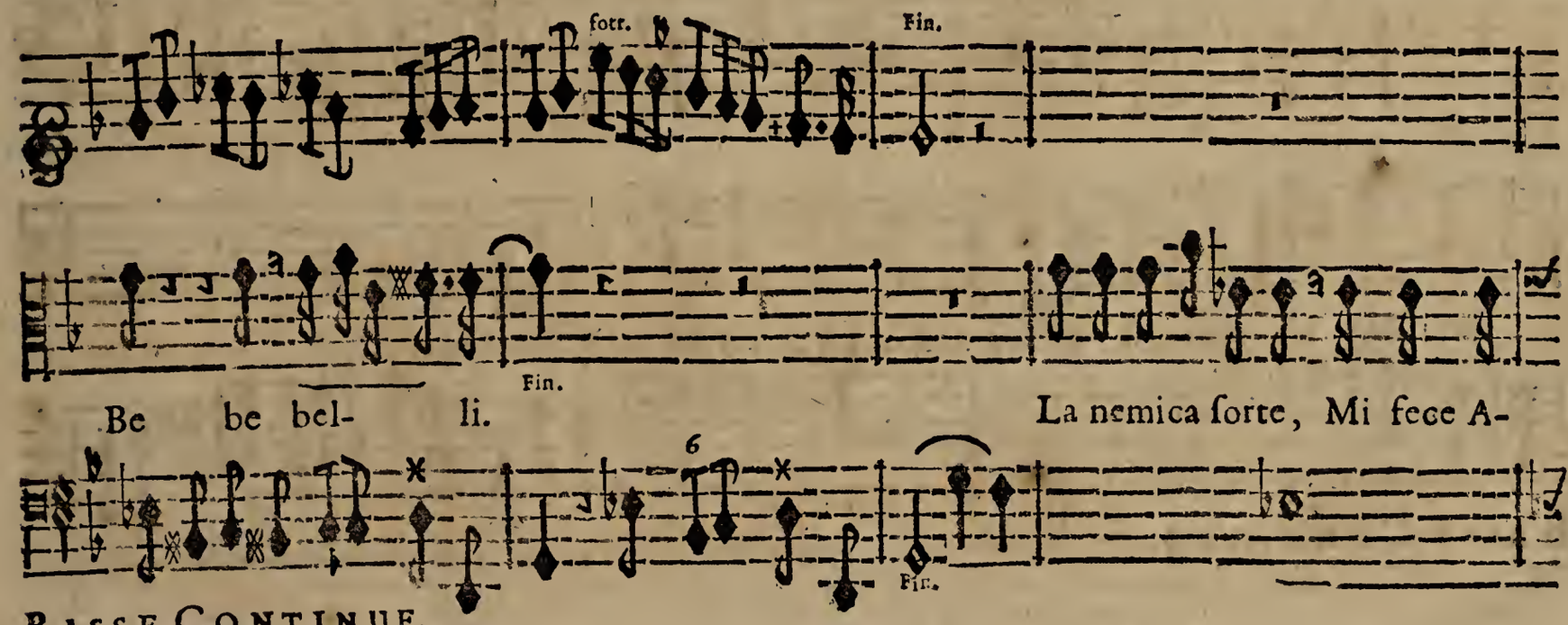

BASSE-CONTINUE.



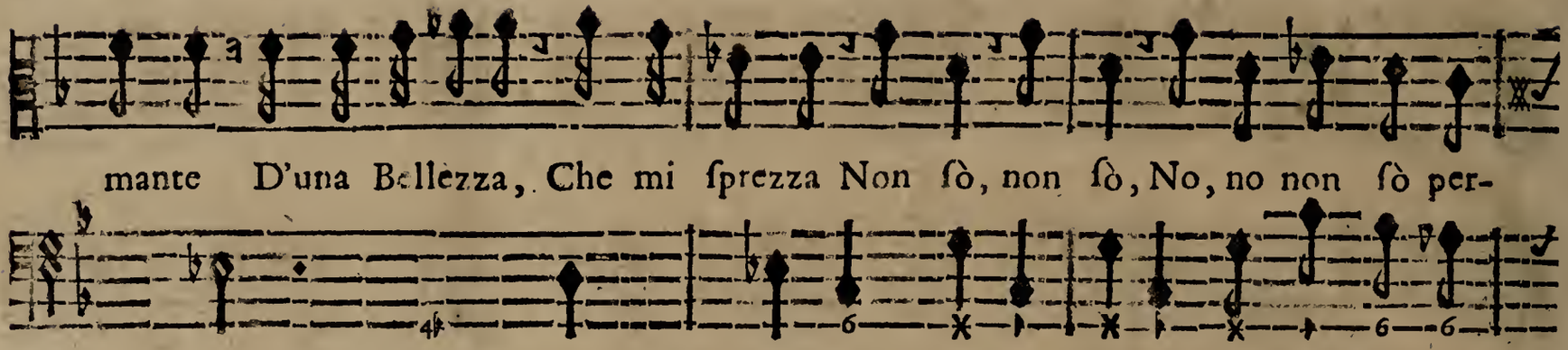

BASSE-CONTINUE.



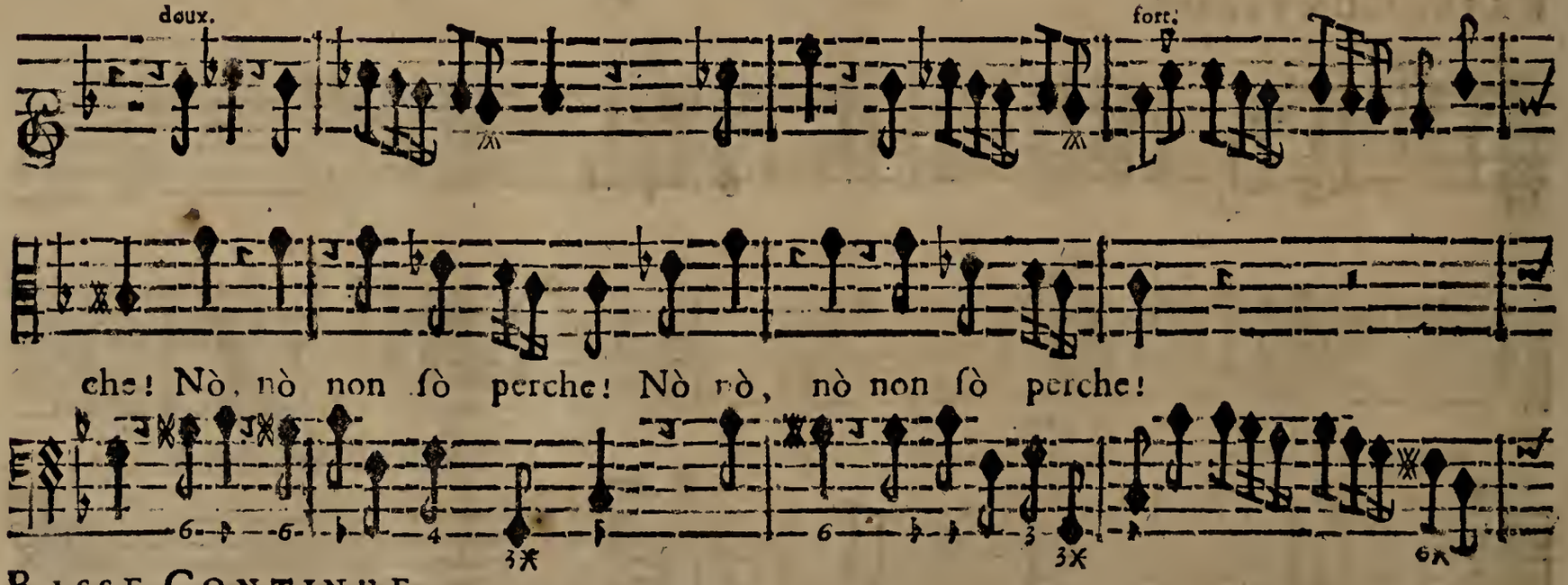

BASSE-CONTINUE.



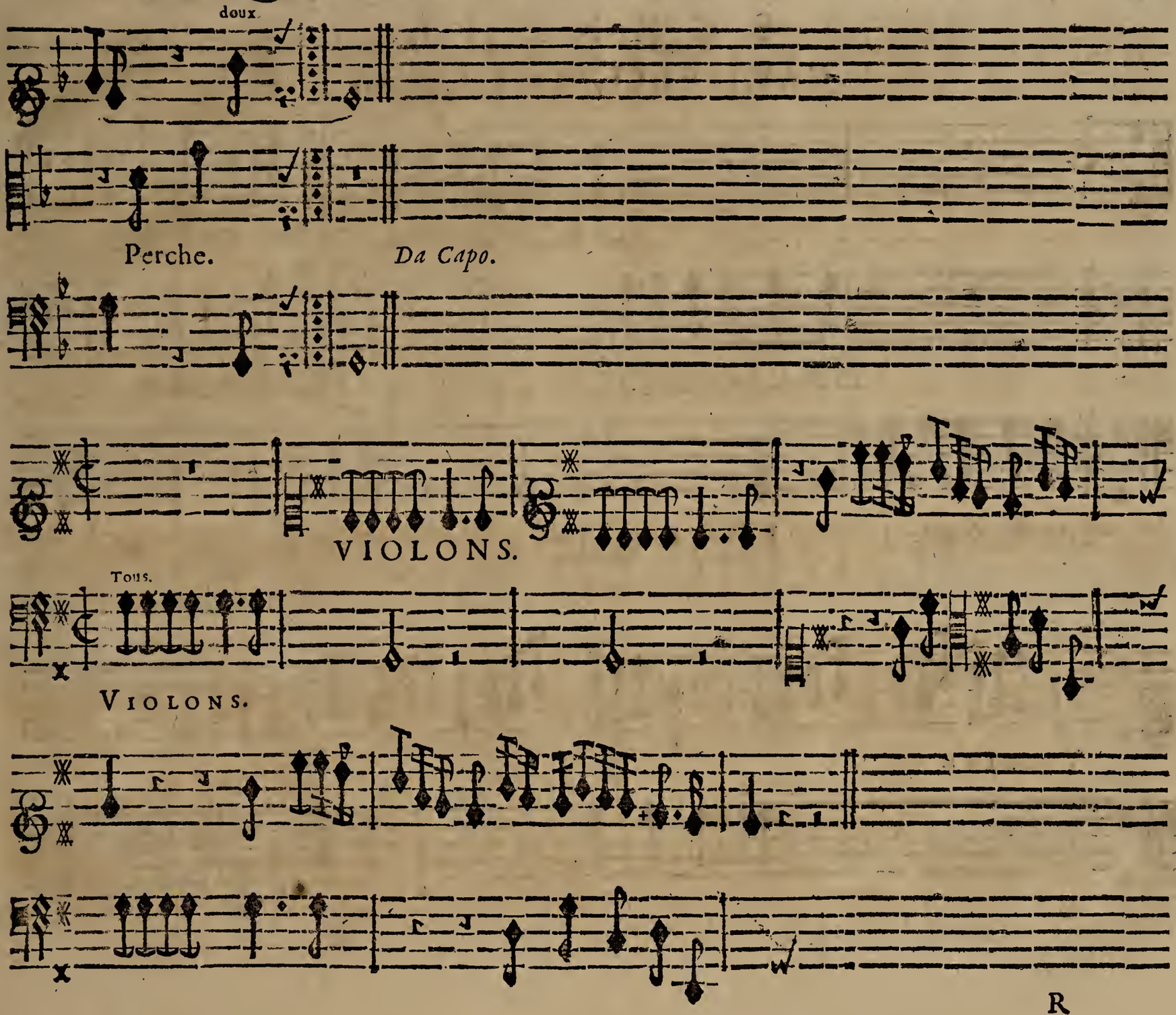

BASSE-CONTINUE.




BASSE-CONTINUE.

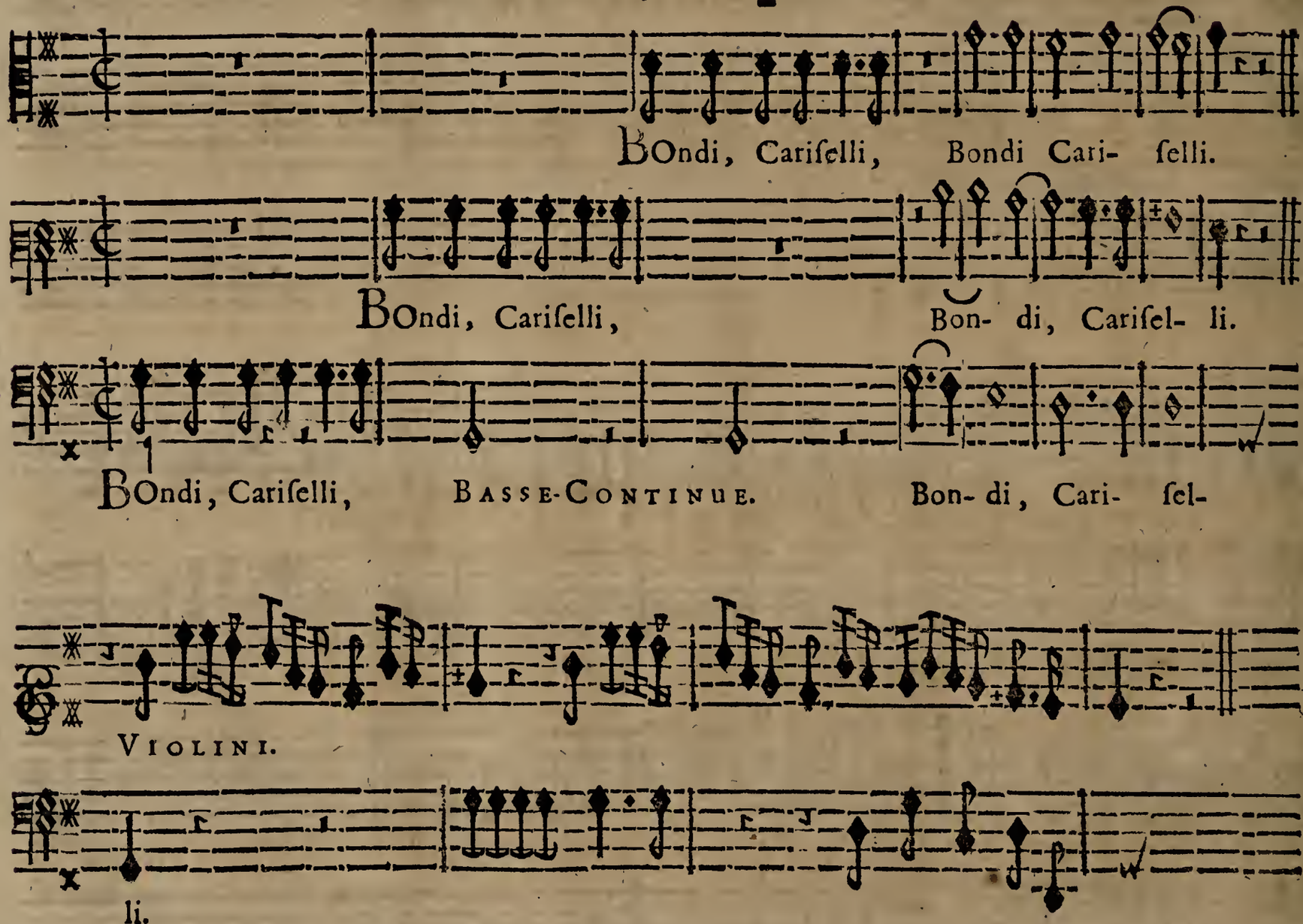


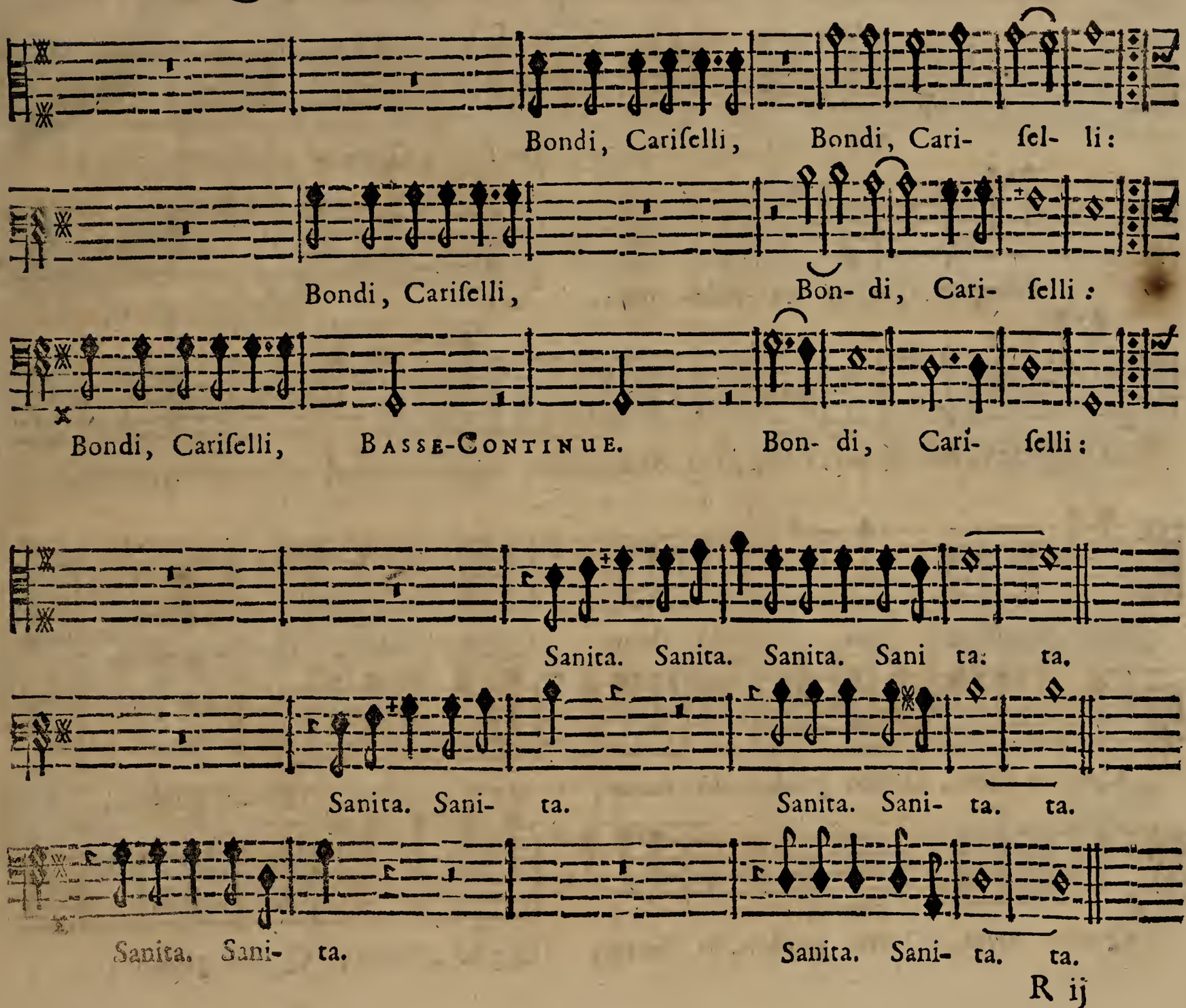

BASSE-CONTINUE.


doux
Perche.
Da Capo.
VIOLONS.
Tous.
VIOLONS.

## SCENE II.

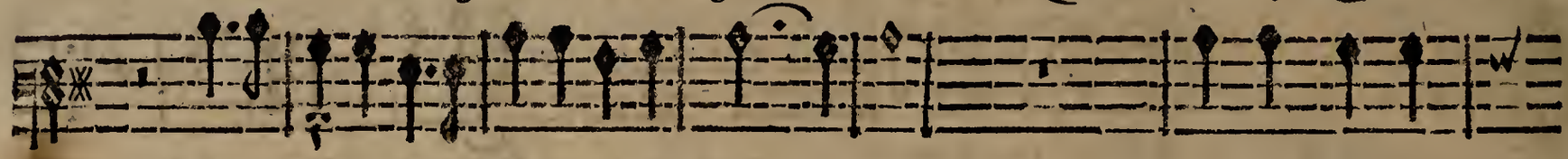
CARISELLI, Trois Pantalons.



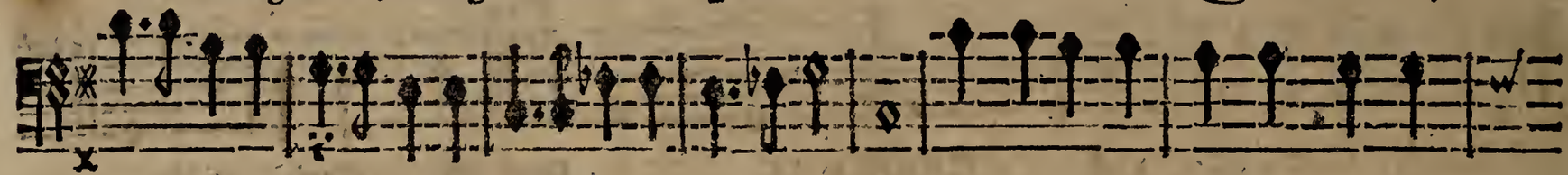

Bondi, Cariſelli, Bondi, Cari- ſel- li:
Bondi, Cariſelli, Bon- di, Cari- ſelli:
Bondi, Cariſelli, BASSE-CONTINUE. Bon- di, Cari- ſelli:
Sanita. Sanita. Sanita. Sani ta: ta.
Sanita. Sani- ta. Sanita. Sani- ta. ta.
Sanita. Sani- ta. Sanita. Sani- ta. ta.

Reprise.

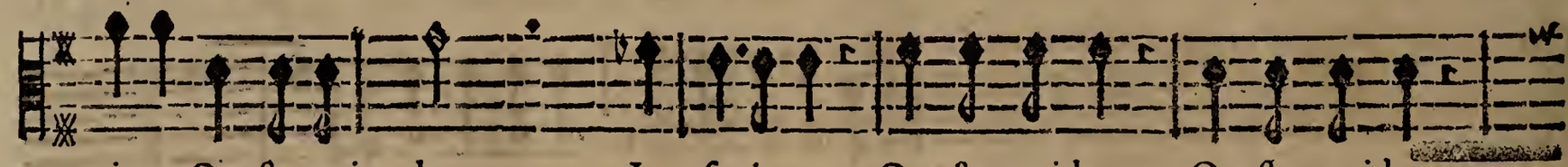
Allegrezza, Alle- grez- za! Quanto vivra, Quanto



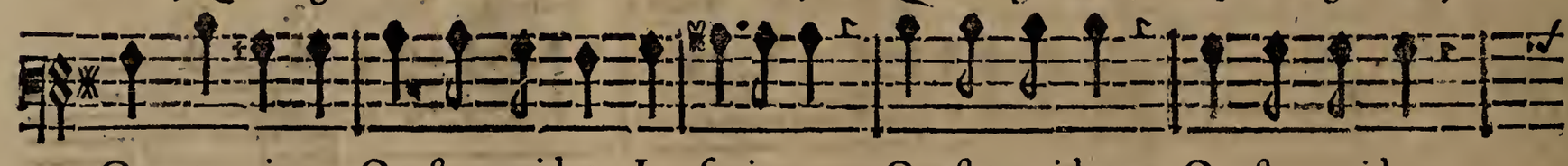
Allegrezza, Allegrezza, Alle- grez- za! Quanto vivra,



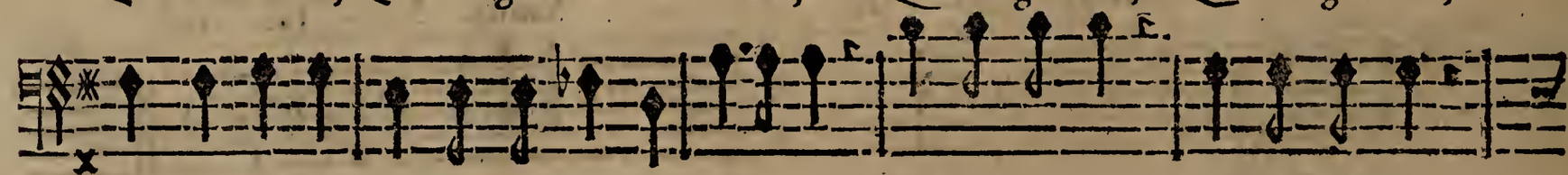
Allegrezza, Allegrezza, Allegrezza, Allegrezza! Quanto vivra, Quanto vivra,



vivra, Queſto gui- don In ſanita, Queſto guidon, Queſto guidon,



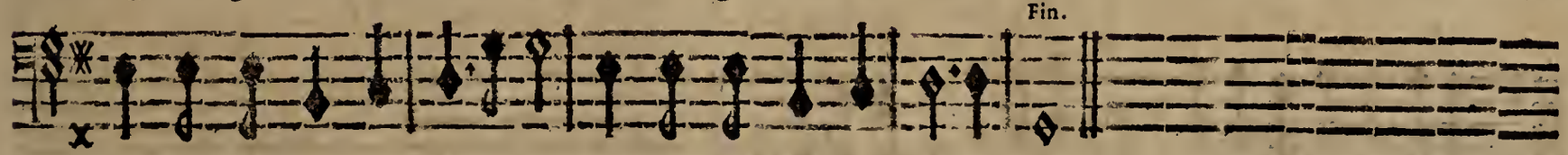
Quanto vivra, Queſto guidon In ſanita, Queſto guidon, Queſto guidon,



Quanto vivra, Queſto guidon In ſanita, Queſto guidon, Queſto guidon,

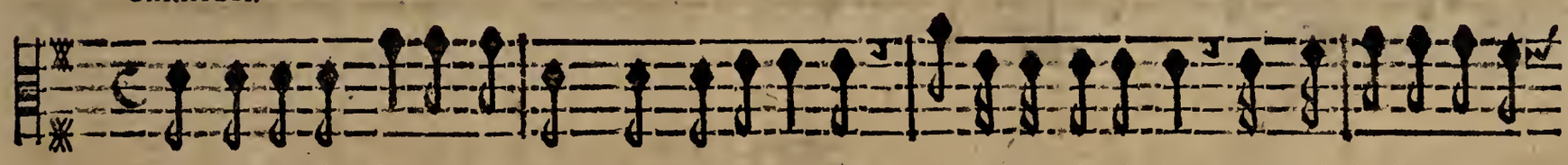
Queſto guidon In ſanita. Queſto guidon In ſanita.

Queſto guidon In ſanita. Queſto guidon In ſanita.

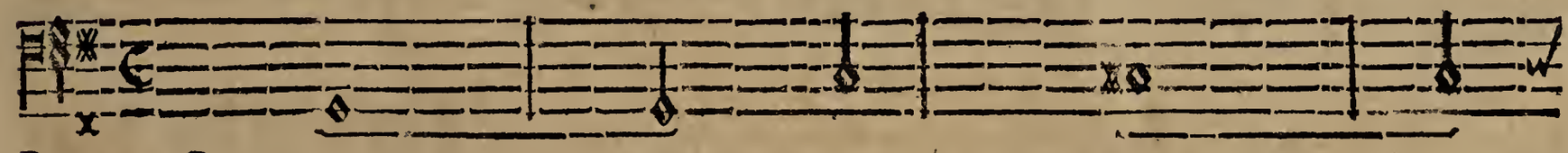



Queſto guidon In ſanita. Queſto guidon In ſanita.

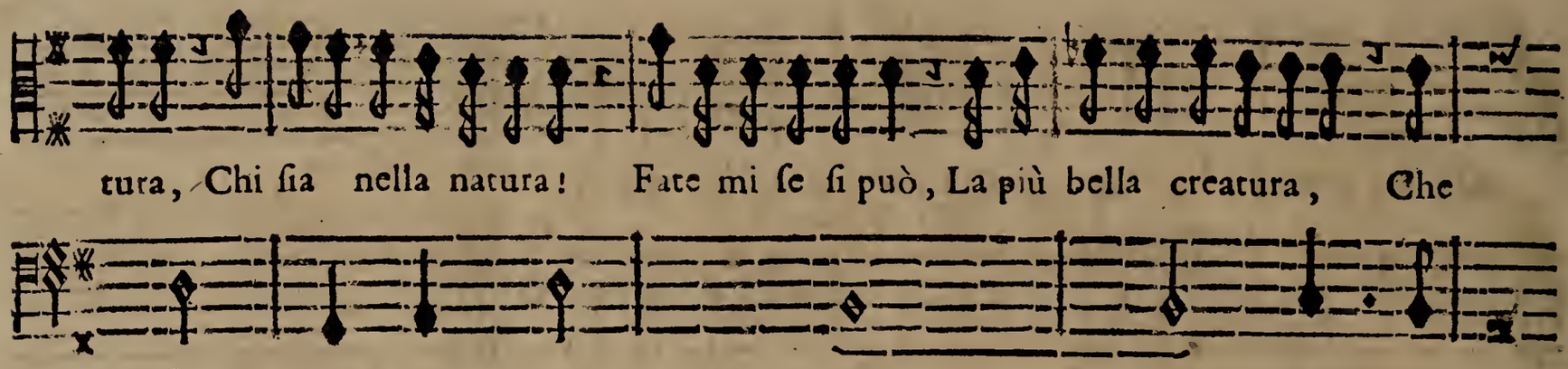
CARISELLI.



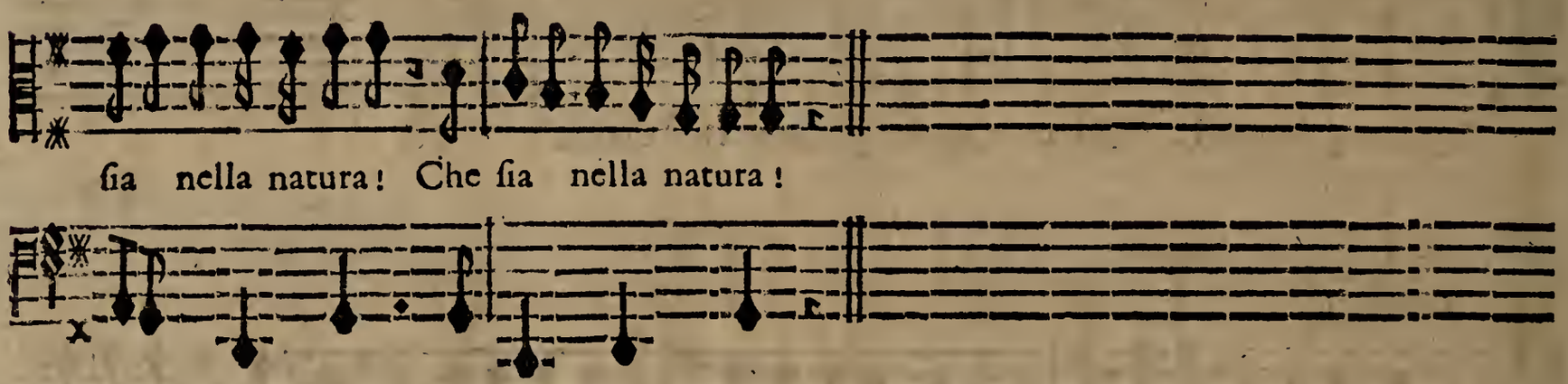
La belta ch'adoro, Mi trova'un poco bruto, Fate mi ſe ſi può, La più bella crea-



BASSE-CONTINUE.



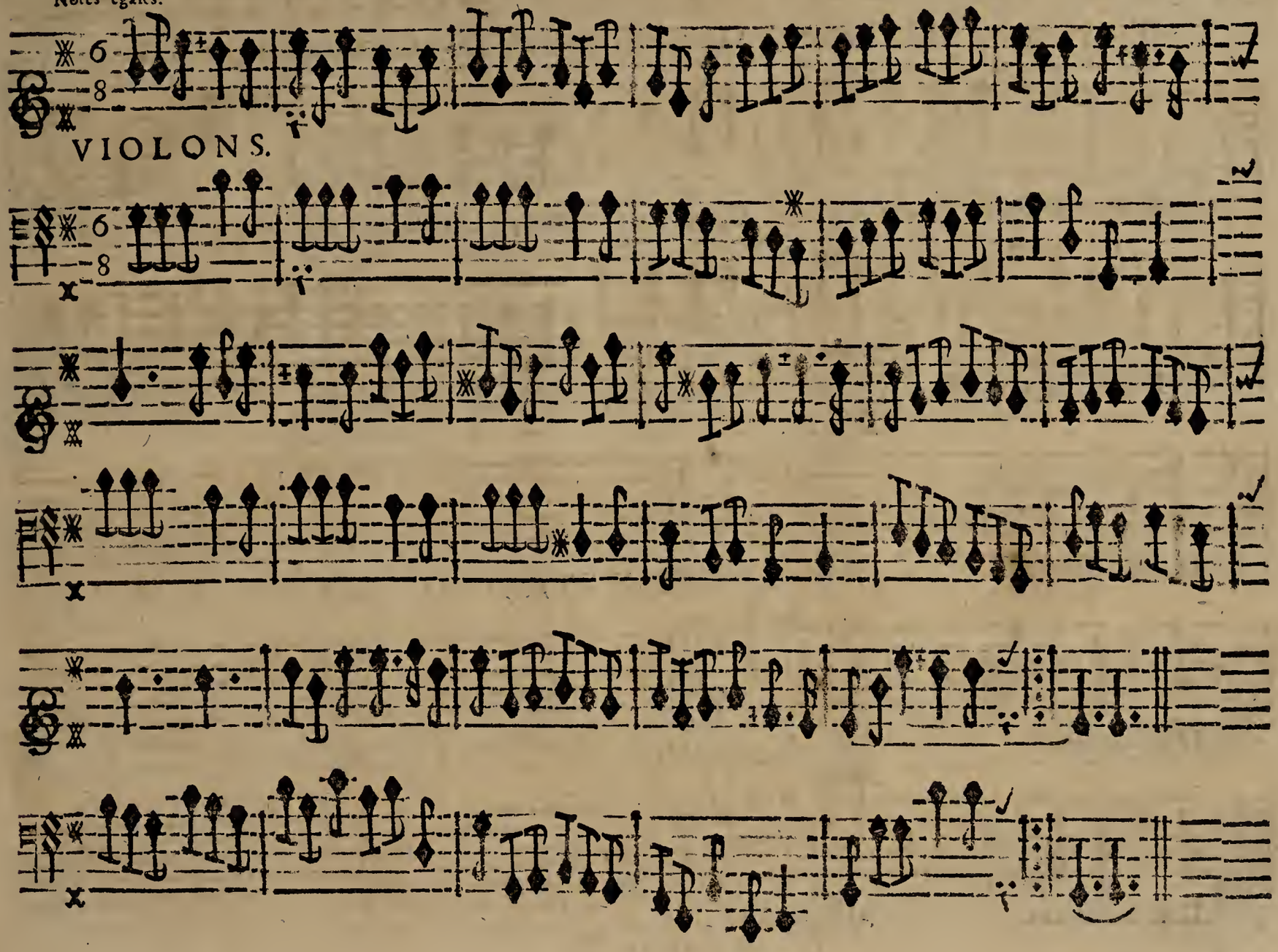

BASSE CONTINUE.

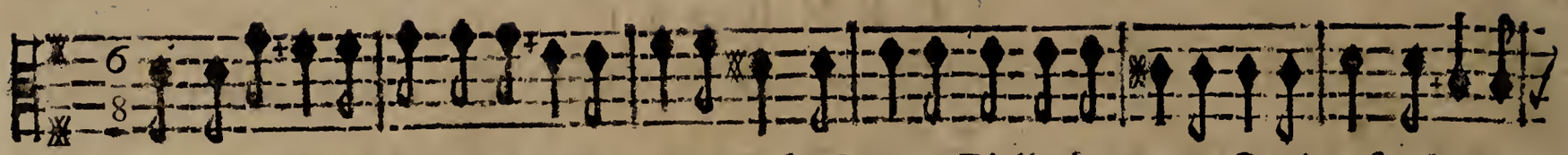


## SCENE III.

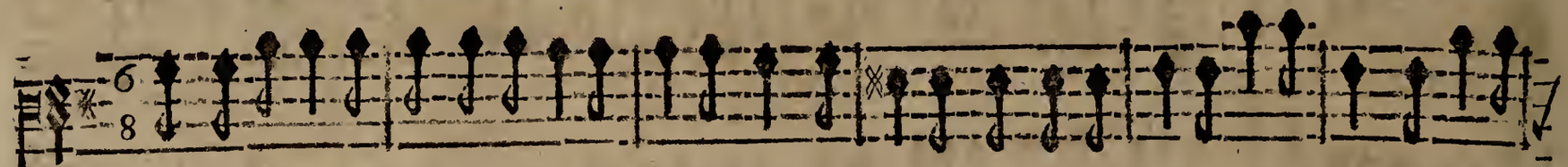
CARISELLI, LES TROIS PANTALONS, DEUX SCARAMOUCHES portant la Barette.

Notes égales.

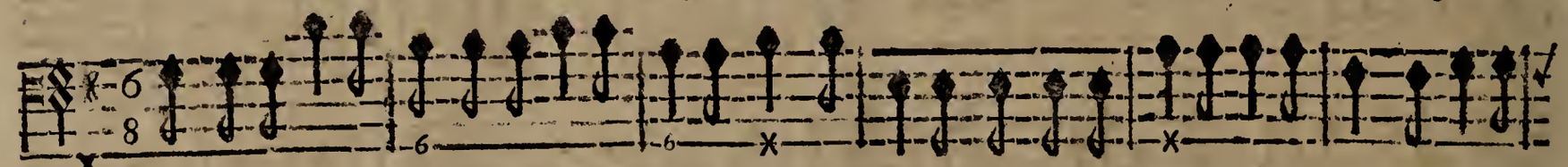




D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,

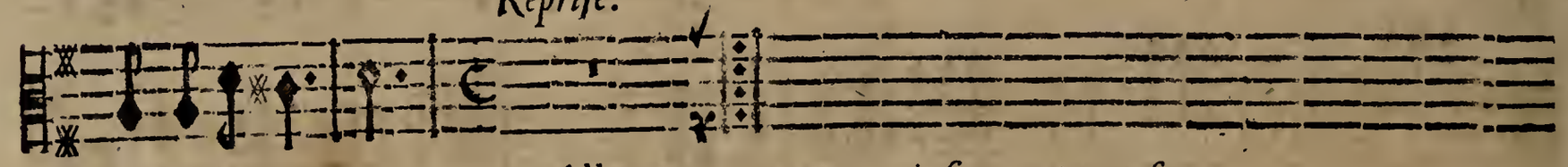


D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,

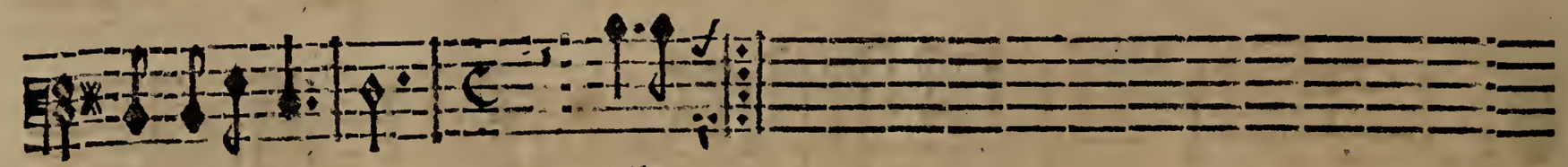


D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,

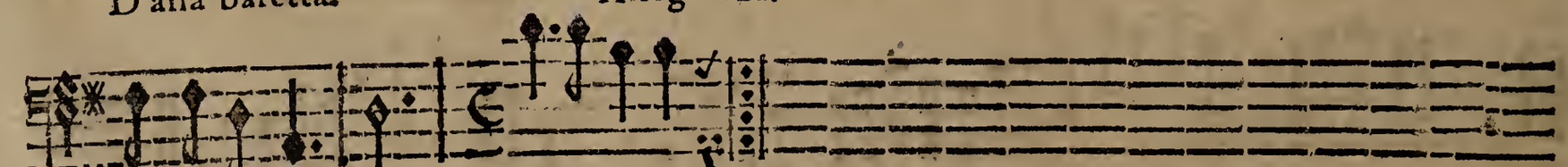
*Reprise.*



D'alla baretta. Allegrezza, *page 132. jusques au mot fin.*



D'alla baretta. Allegrezza.

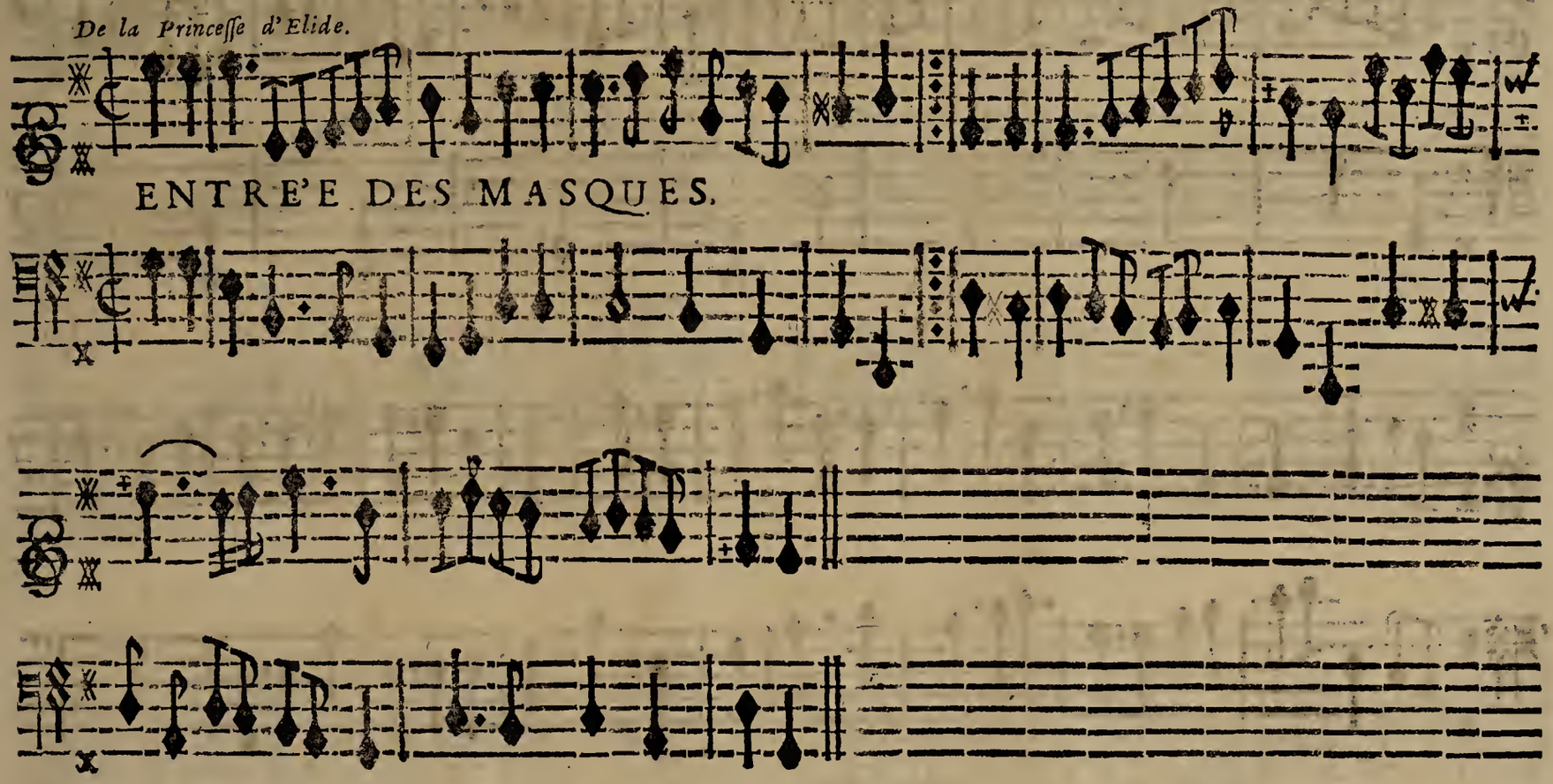


D'alla baretta. Allegrezza.

## SCENE IV.

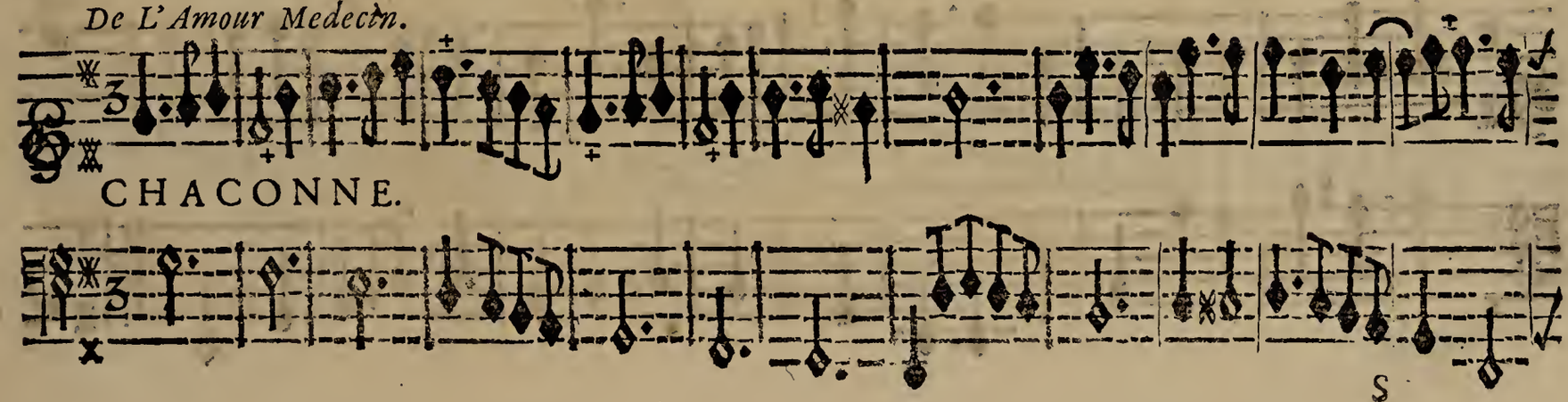
RAFRINA, GASBINI, TROUPE DE MASQUES, & les mêmes Acteurs de la Scene precedente.

*De la Princesse d'Elide.*

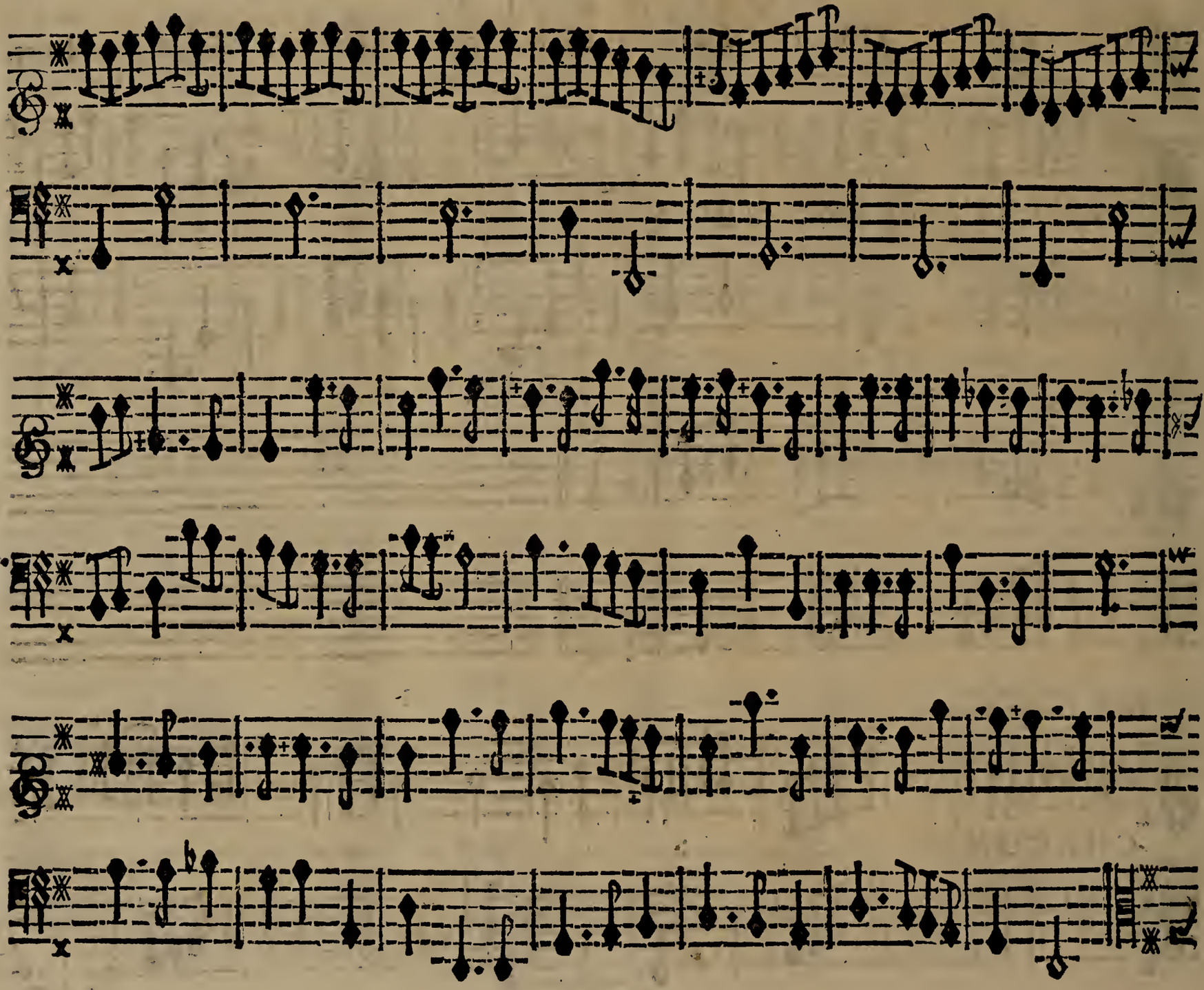


ENTRE'E DES MASQUES.

*De L'Amour Medecin.*

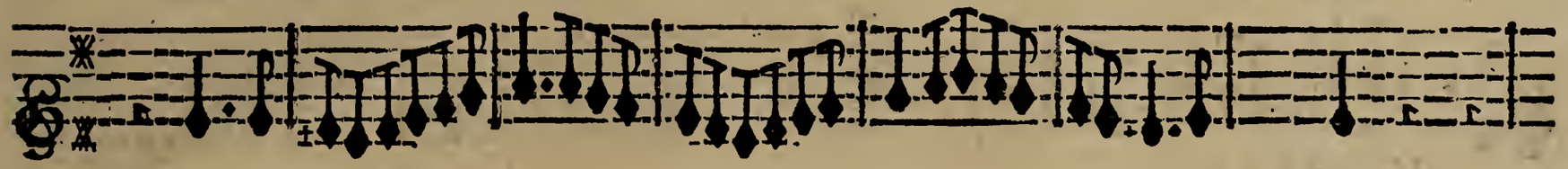


CHACONNE.

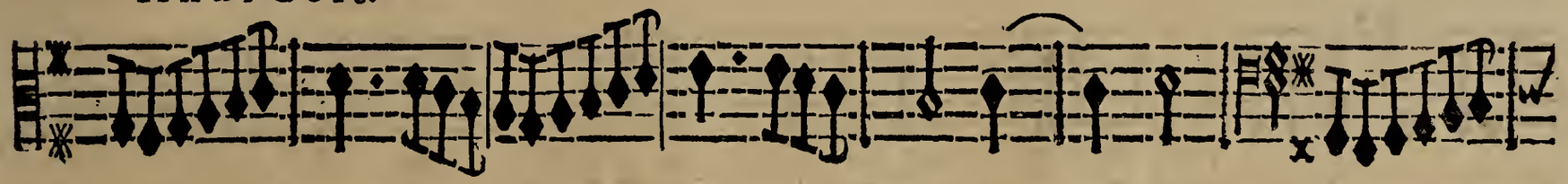


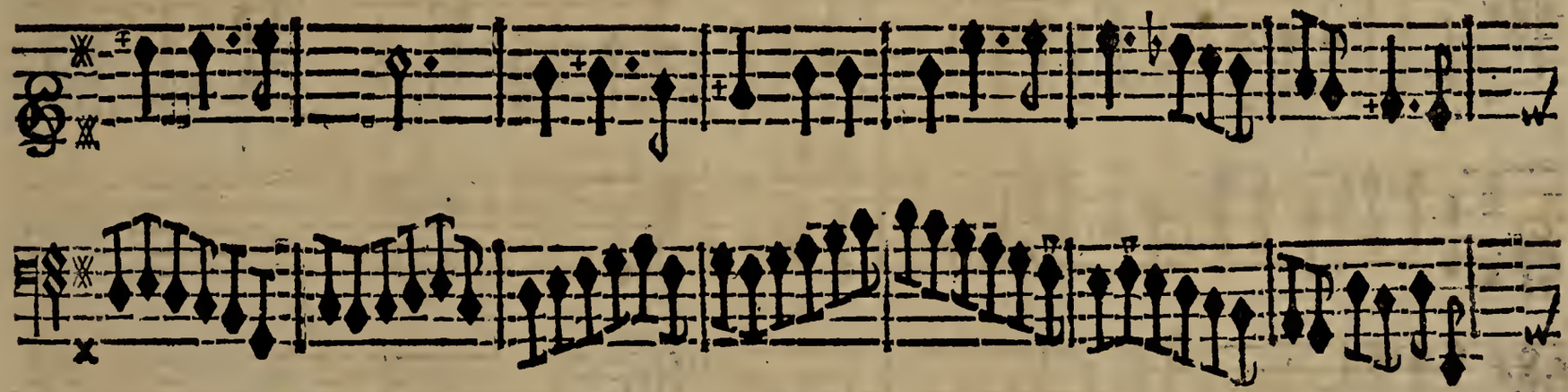
TRIO. TOUS.

HAUT-BOIS.



HAUT-BOIS.

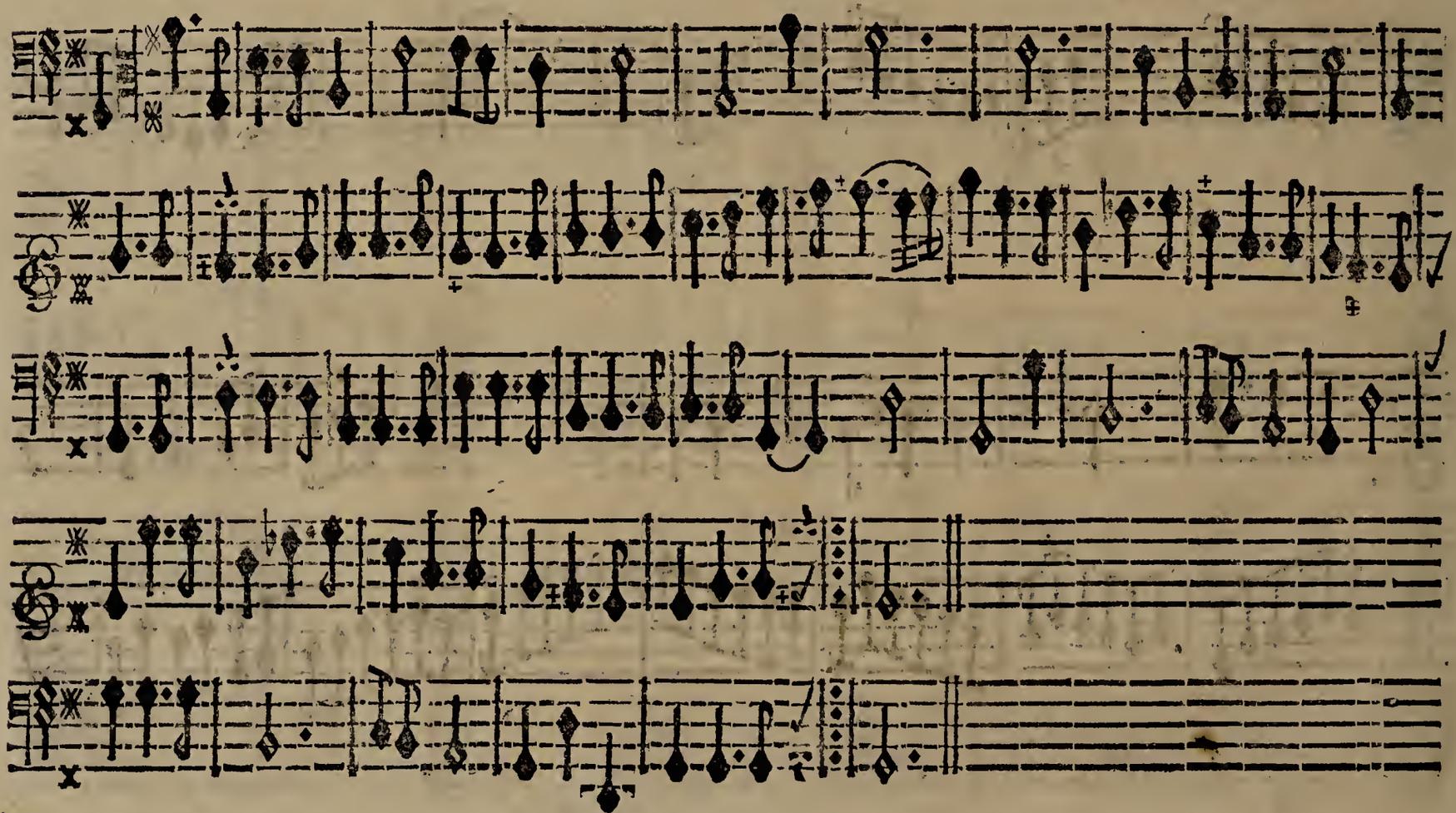




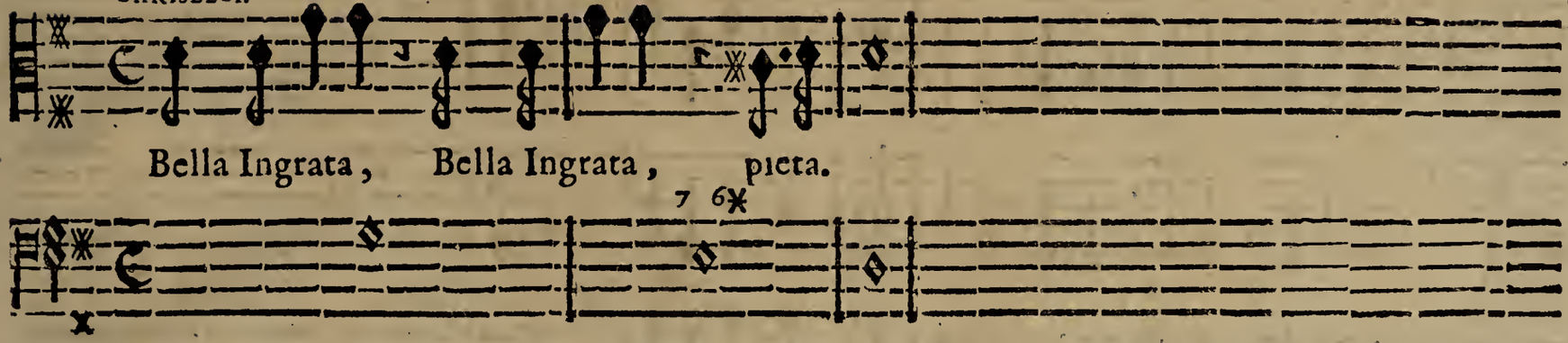
TRIO.

HAUT-BOIS.

HAUT-BOIS.



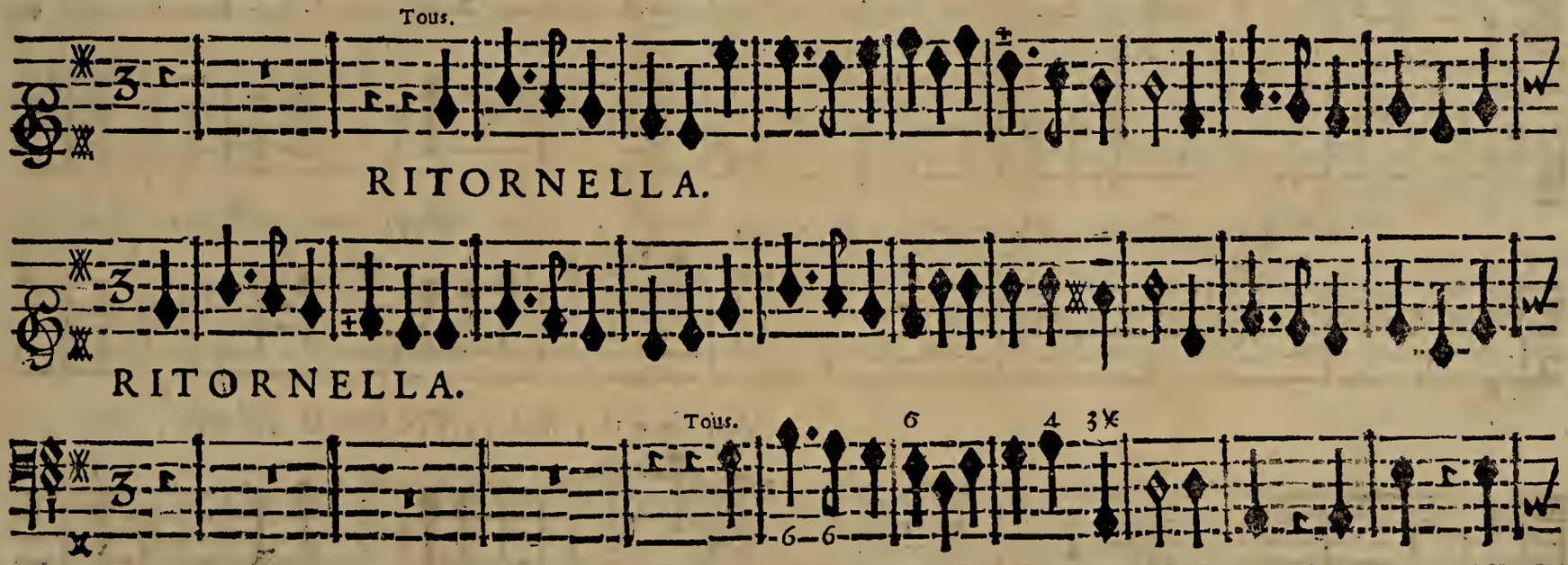
CARISELLI.



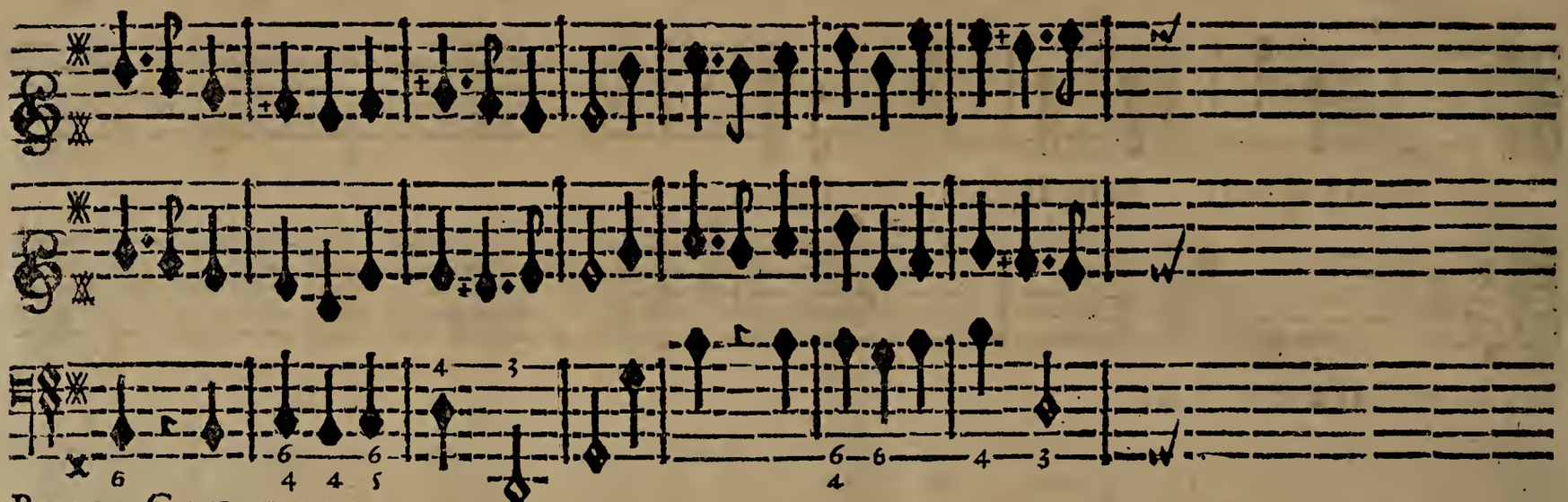

BASSE-CONTINUE.

*Gaſbini ne chante avec Rafrina que la ſeconde fois.*

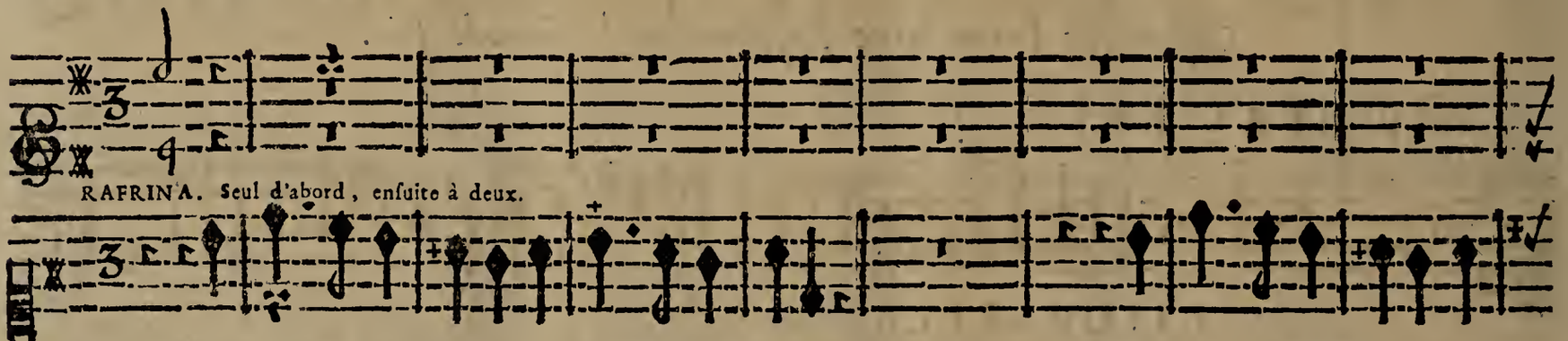
AIR ITALIEN.




BASSE-CONTINUE.



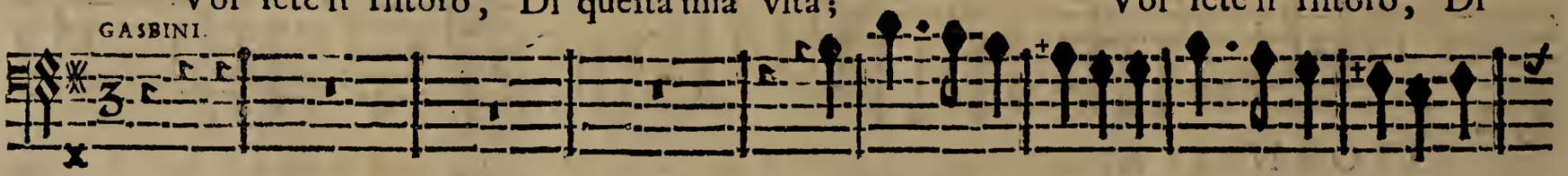
BASSE-CONTINUE.



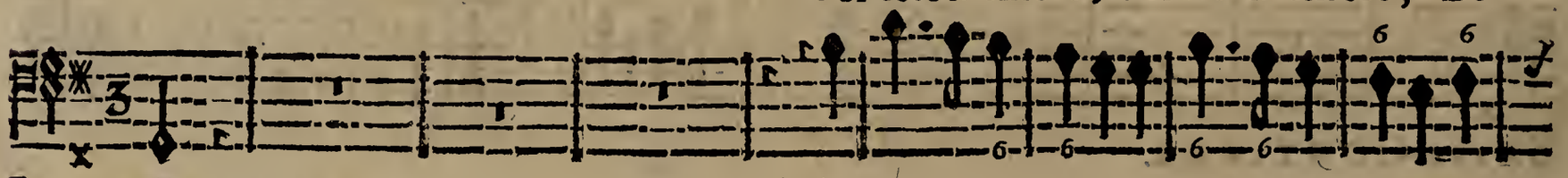
RAFRINA. Seul d'abord, enſuite à deux.

Voi ſete il riſtoro, Di queſta mia vita; Voi ſete il riſtoro, Di

GASBINI.



Voi ſete il riſtoro, Voi ſete il riſtoro, Di



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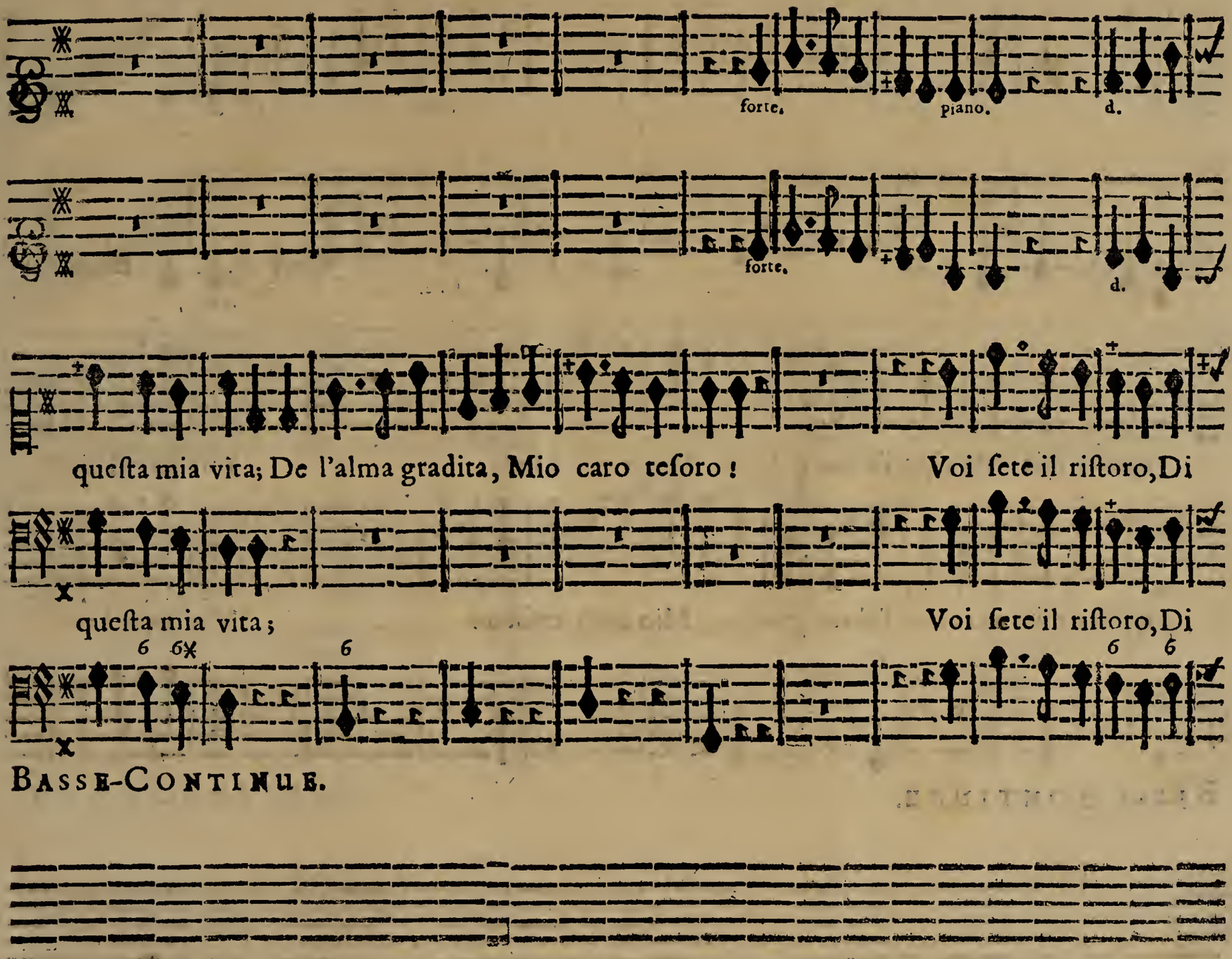
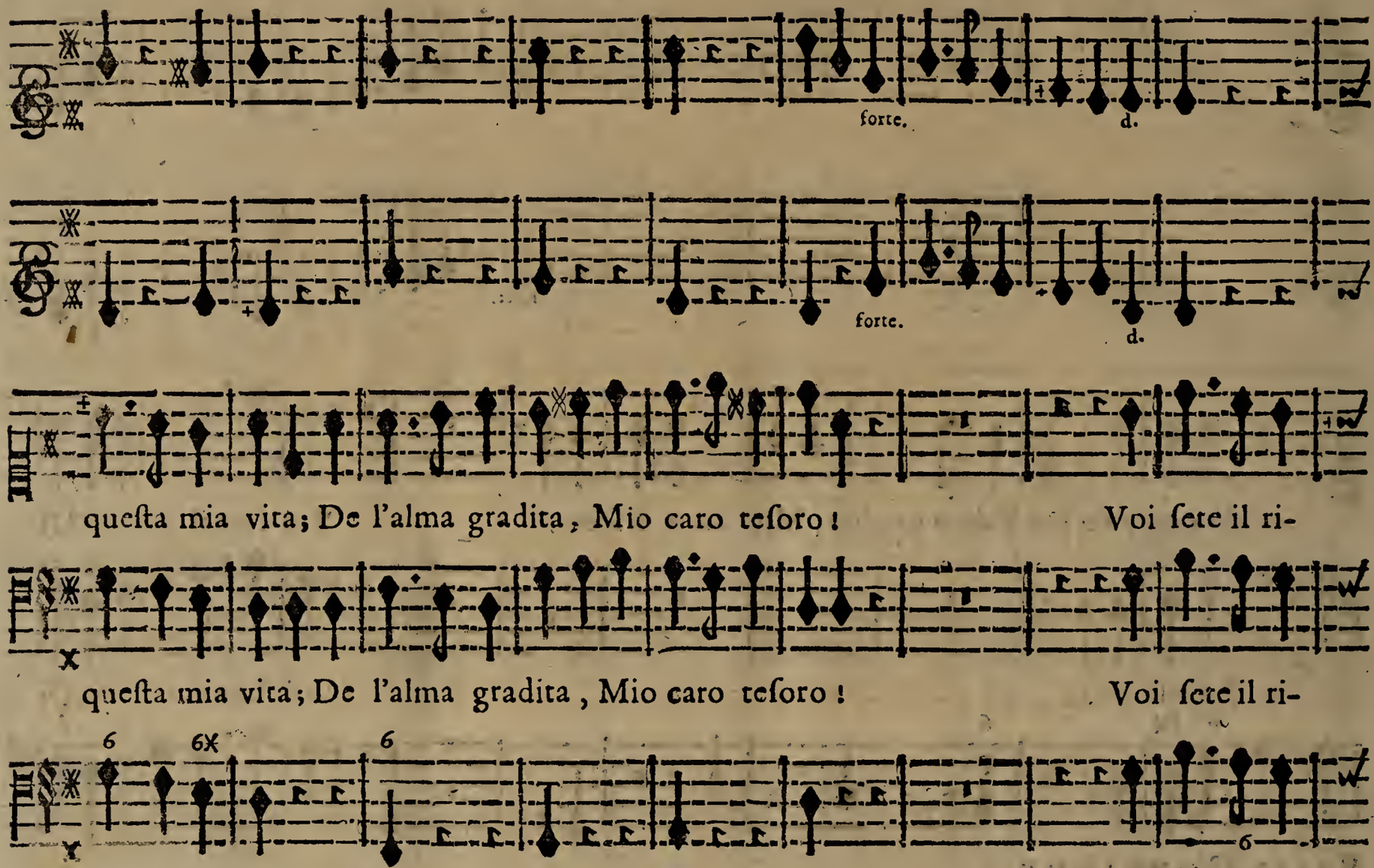
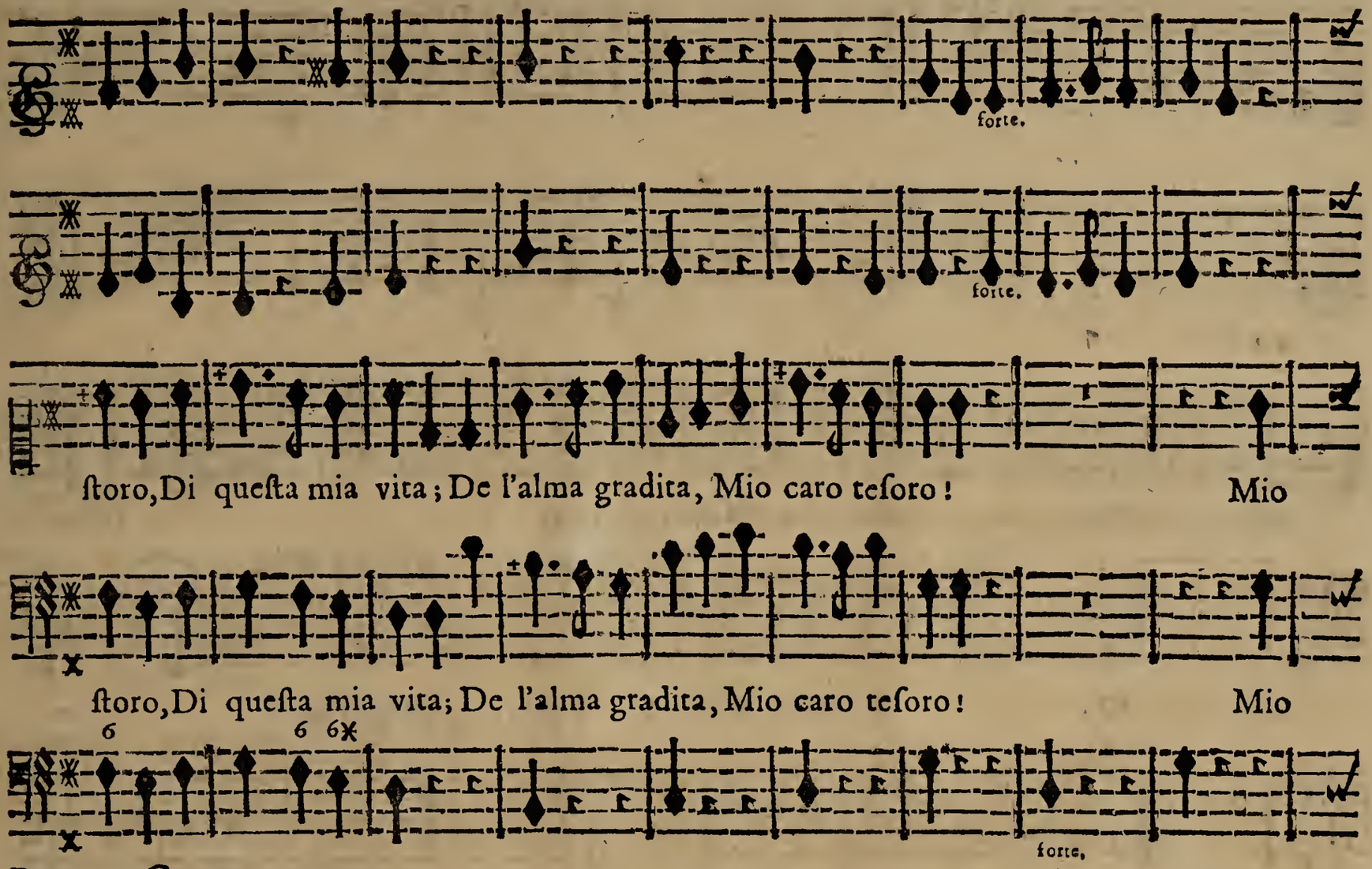

forte.
piano.
d.
forte.
d.
questa mia vita; De l'alma gradita, Mio caro tesoro! Voi sete il ristoro, Di
questa mia vita; Voi sete il ristoro, Di
Basse-Continue.




BASSE-CONTINUE.

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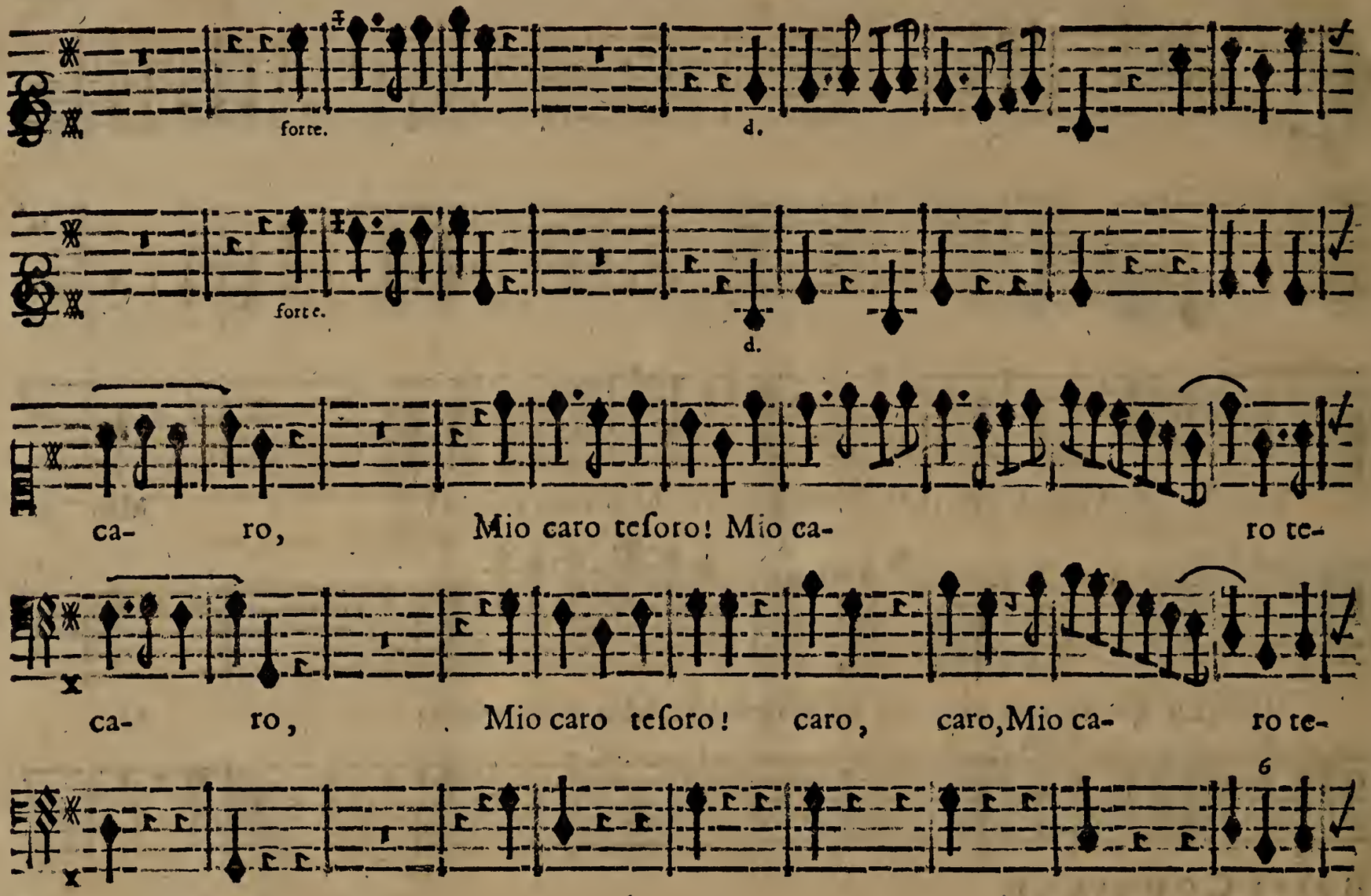
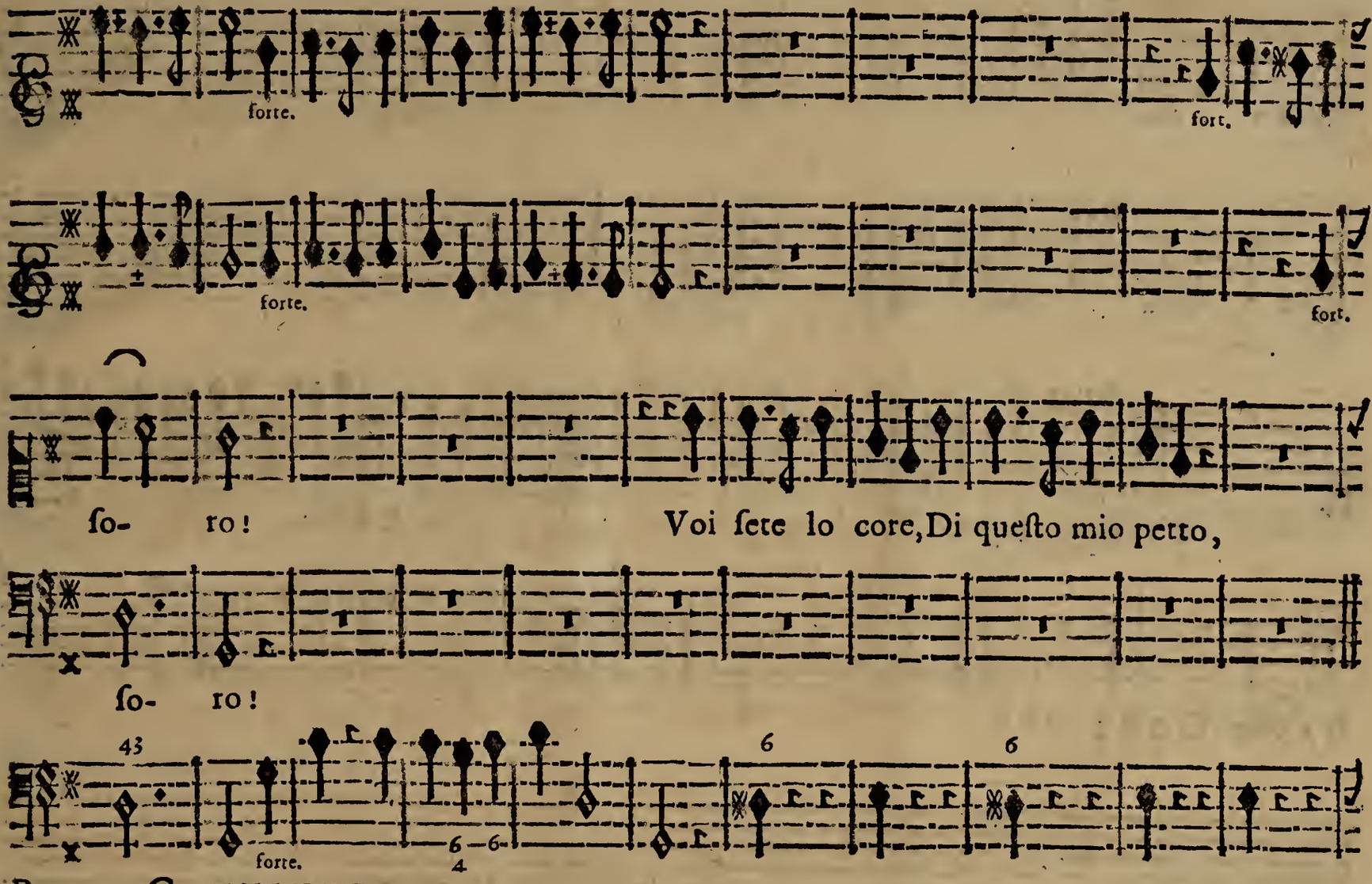



BASSE-CONTINUE

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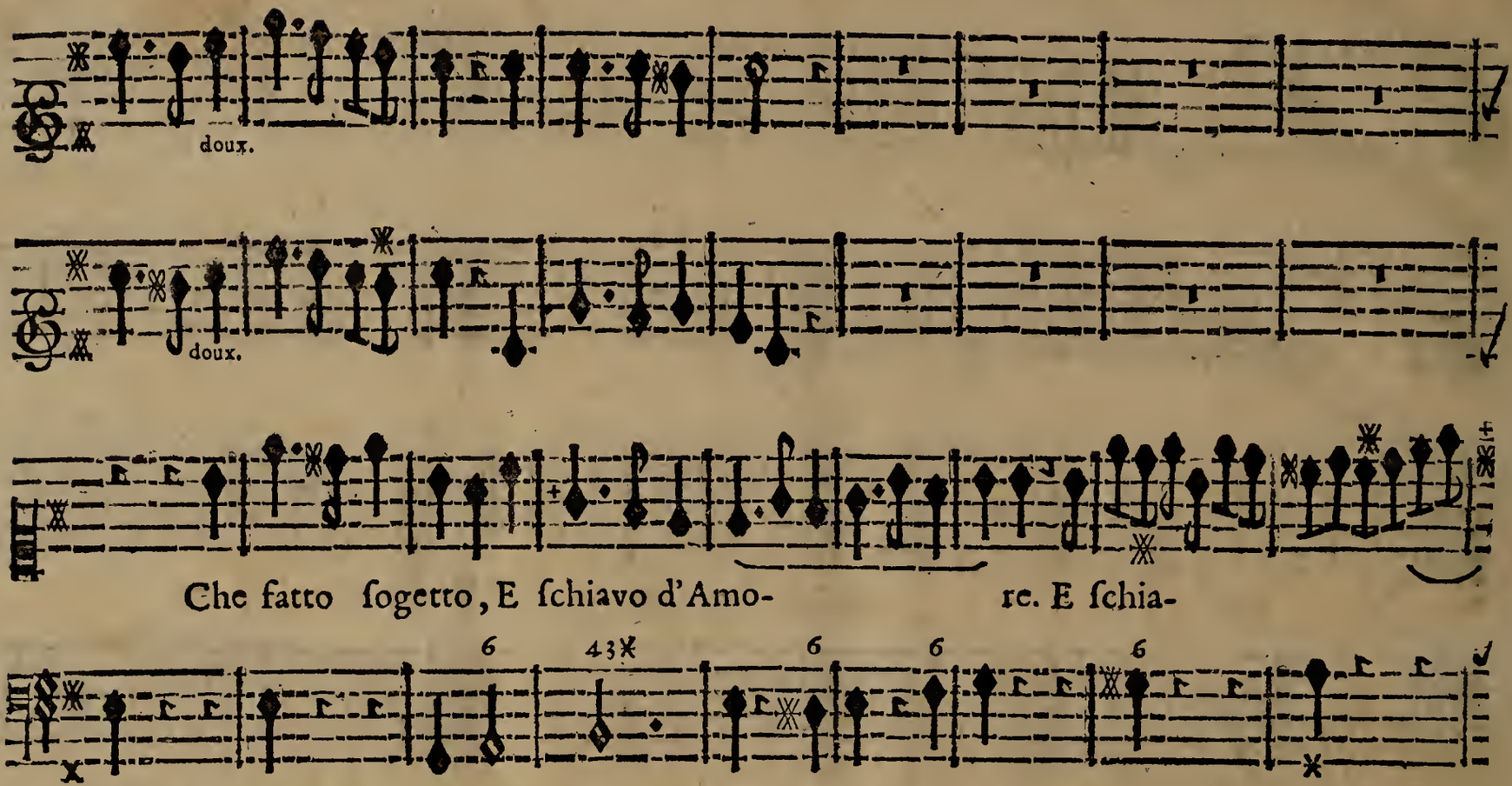


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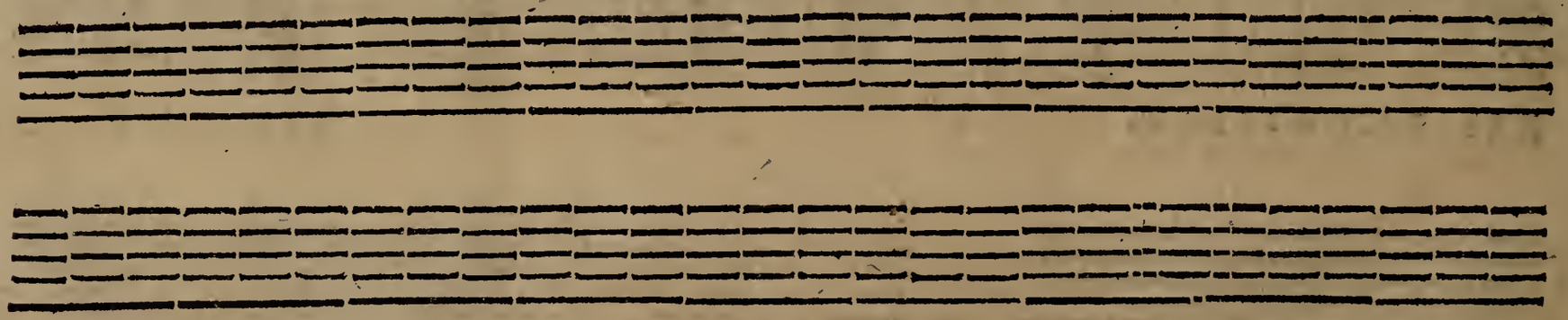
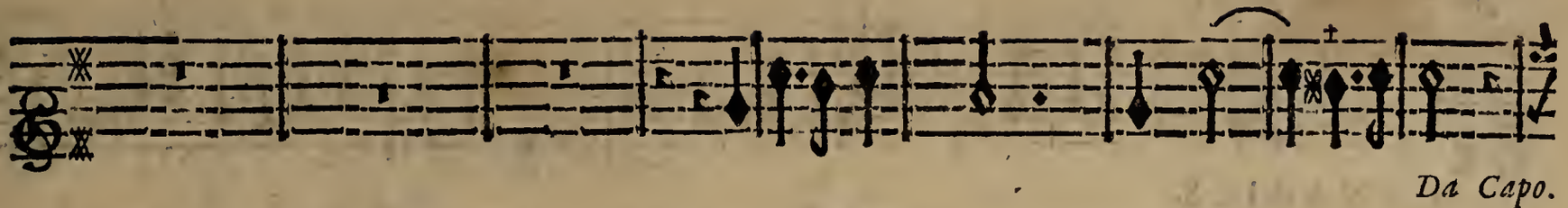
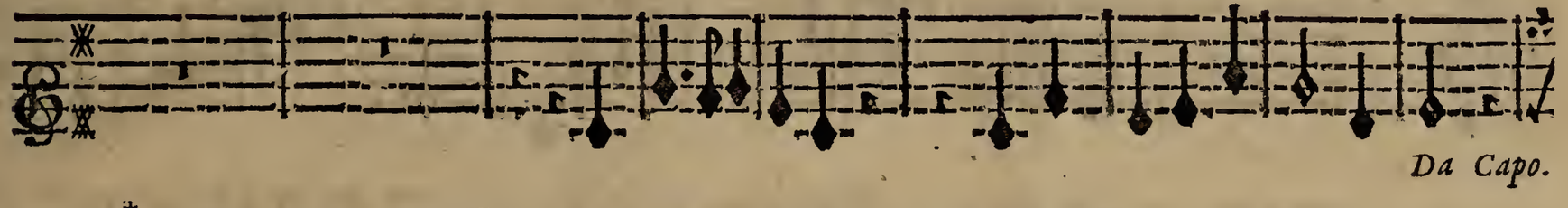
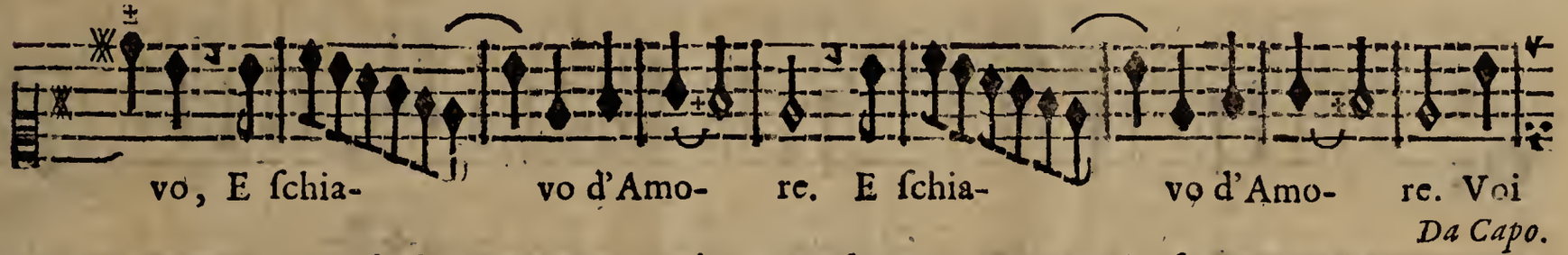




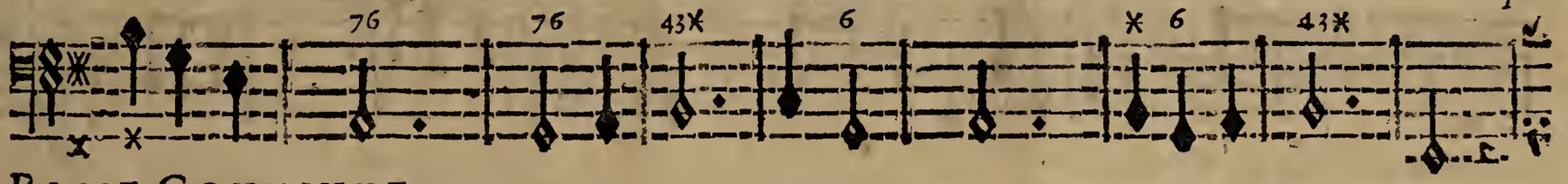
*Da Capo.*



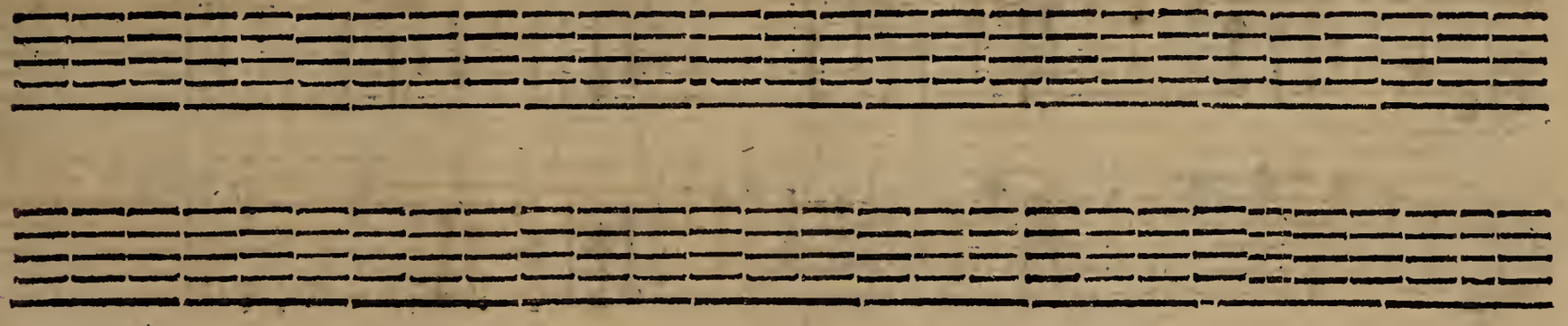
*Da Capo.*




*Da Capo.*

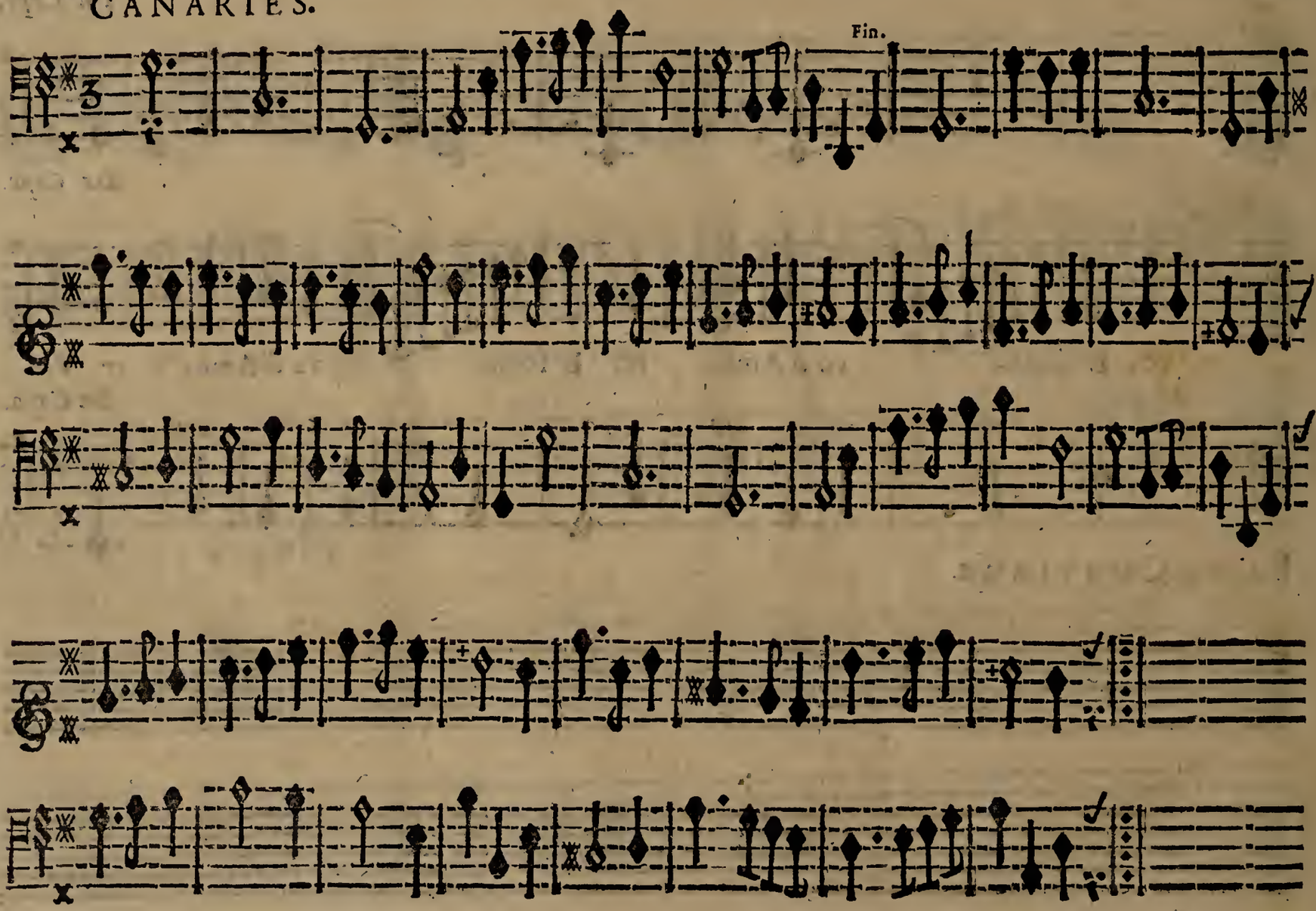



BASSE-CONTINUE.

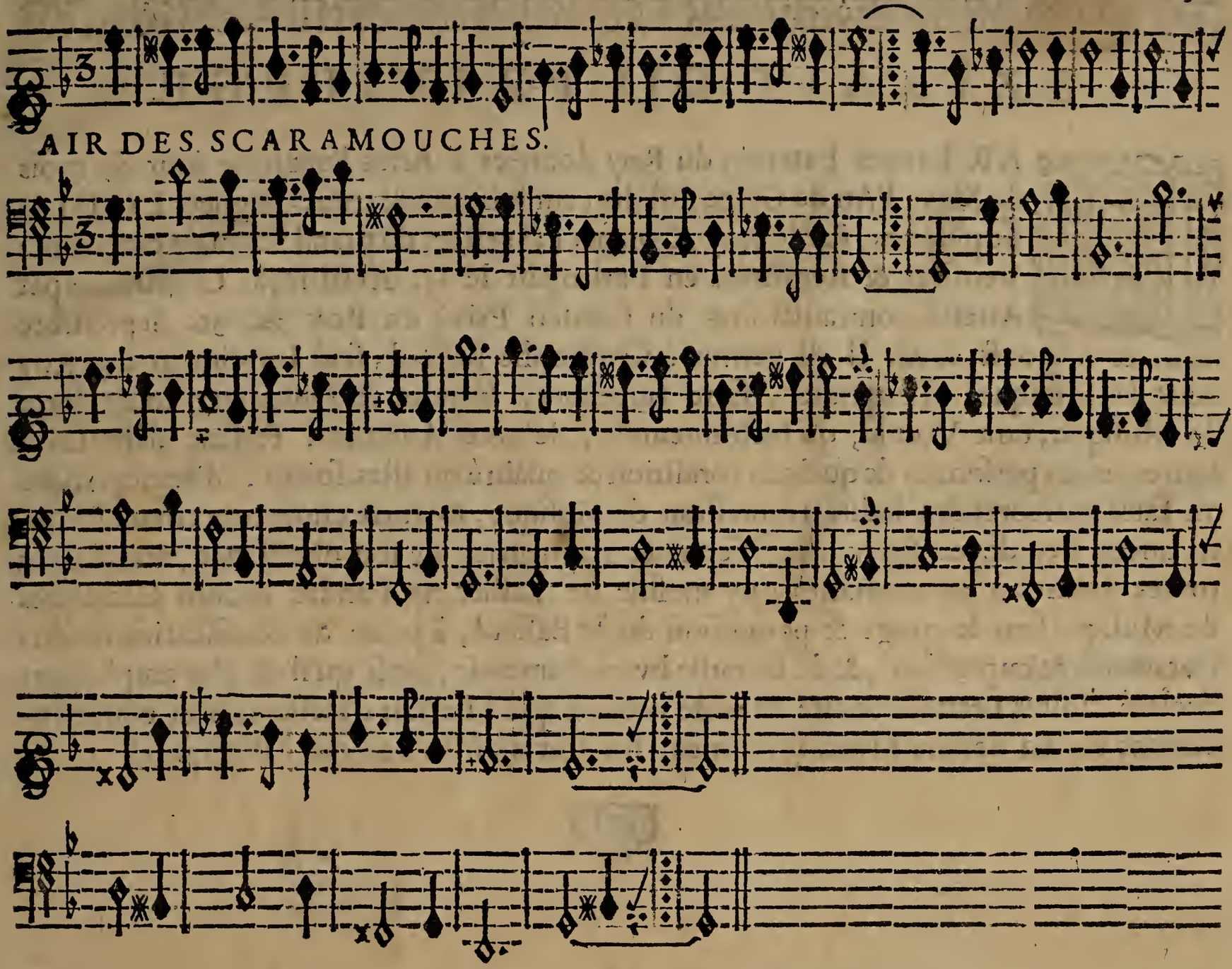


*Du Ballet des Muſes.*

CANARIES.



AIR DES SCARAMOUCHES.



*On reprend la fin du Trio* Allegrezza, *juſqu'au mot fin.*

FIN DE LA DERNIERE ENTRE'E.

# EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil ſix cent ſoixante & treize, Signées LOUIS; Et plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Regiſtrées en Parlement le 15. Avril 1678. Confirmées par Arreſts contradictoires du Conſeil Privé du Roy des 30. Septembre 1694. & 8. Aouſt 1696. Il eſt permis à Chriſtophe Ballard, ſeul Imprimeur du Roy pour la Muſique, d'Imprimer, faire Imprimer, Vendre & Diſtribuer toute ſorte de Muſique, tant Vocale, qu'Inſtrumentale, de tous Auteurs : Faiſant défenſes à toutes autres perſonnes de quelque condition & qualité qu'elles ſoient, d'entreprendre ou faire entreprendre ladite Impreſſion de Muſique, ny autre choſe concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de ſon obeïſſance, nonobſtant toutes Lettres à ce contraires ; ny meſme de Tailler ny Fondre aucuns Caracteres de Muſique ſans le congé & permiſſion dudit Ballard, à peine de confiſcation deſdits Caracteres & Impreſſions, & de ſix mille livres d'amende, ainſi qu'il eſt plus amplement declaré eſdites Lettres : Sadite Majeſté voulant qu'à l'Extrait d'icelles mis au commencement ou fin deſdits Livres imprimez, foy ſoit ajoûtée comme à l'Original.